

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, JANUARY 1, 1915

Number Two

MEDINAH TEMPLE ORDER TO AUSTINS

5-MANUAL CHICAGO ORGAN

Masons Award Contract for Second Largest Instrument in City, To Be Placed in Auditorium on North Side.

Announcement is made of the awarding to the Austin Organ Company of a contract to build what will be with one exception the largest organ in Chicago. This organ is to stand in the new Medinah Temple of the Masonic fraternity on the North Side and is to be the feature of a building which is the largest auditorium in the city, seating about 5,000 people.

The decision to give the contract to the Hartford concern was reached after Christmas and was made known to members of the lodges in Chicago the evening of Dec. 30.

The contract was closed after many consultations and conferences with organ builders from all parts of the country and with prominent organists. Oscar A. Kropf, potente of Medinah Temple, closed the deal on behalf of the Masonic fraternity.

The new organ is to have about 92 stops. The specification has been virtually arranged, but several points remain to be decided. The specification is to appear in the February issue of *The Diapason*.

It is the determination of Chicago Masons to have the best music possible in the new temple and with this end in view money for the organ is being raised.

In the pedal the organ is to have twenty stops, in the great sixteen, in the swell twenty-one, in the orchestral division sixteen, in the solo eleven and in the echo eight. There will be two consoles—one of them having five manuals and stopknobs and the other four manuals and stopkeys. The pipes will be in chambers at each side of the proscenium arch and the echo will be placed in the dome of the great building. Wind pressures on the organ will vary from four and a half to twenty-six inches. The pedal will have a thirty-two-foot reed and both a wood and a metal thirty-two-foot open diapason.

Sept. 1 is the date set for the completion of the organ.

RECITALS GIVEN BY N. A. O.

Four Organists Play at First One To Hear T. Tertius Noble.

The public meetings committee of the National Association of Organists, of which R. K. Biggs is chairman, has arranged several very interesting recitals for this season in New York.

Dec. 10 the gathering was held at the Janes M. E. Church, Brooklyn. The following four organists played a fifteen-minute recital each, upon the Kimball organ in the church: Arthur Scott Brook (president), John Cushing, Reginald McAll, and R. Huntingdon Woodman. Following the recital the association was entertained with delightful refreshments in the church parlors.

Jan. 25, T. Tertius Noble will give a recital in St. Thomas' church, New York, under the auspices of the N. A. O.

Feb. 16 the gathering will be held in St. Ann's-on-the-Heights, Brooklyn. The choir of St. Ann's church, Richard Keys Biggs, organist, combined with the choir of St. Edward the Martyr, New York, Miles Martin, organist, will give Matthews' cantata, "The Conversion". Mr. Matthews will conduct the performance of his well known work.

HENRY S. FRY AT NEW ORGAN

Four-Manual Austin Opened in St. Clement's at Philadelphia.

St. Clement's church at Philadelphia has its new Austin organ and the opening recital on it was given by Henry S. Fry Dec. 16. He played this program: Fantasie-Overture, Herber A. Fricker; "Clair de Lune," Karg-Elert; "In Paradisum," Dubois; Fugue, G minor (The Great), Bach; "At Evening," Ralph Kinder; Air with variations (from Symphony in D), Haydn; "Will o' the Wisp," Gordon Balch Nevin; Siciliano, Henry S. Fry; A Pastoral Suite, Clifford Demarest.

This is to be followed by a series of recitals as follows: Jan. 6, by Mr. Fry; Jan. 13, Rollo F. Maitland; Jan. 20, S. Wesley Sears, and Jan. 27, Harry C. Banks, Jr.

The organ installed in St. Clement's church contains four manuals and pedals, fifty-five speaking stops, thirty couplers, forty adjustable composition pistons, eleven adjustable composition pedals, three reversible composition pedals, three swell pedals, crescendo pedal, reversible sforzando pedal and five cancelers. The console is of the latest Austin electric type, no wind being required in its manipulation. Speaking stops, couplers and unisons are controlled by stop-keys. The swell boxes are three and one-half inches thick, with horizontal beveled shades. Power is supplied by a seven and one-half horse-power Kinetic blower.

OPENES AN 87-STOP CASAVANT

T. Tertius Noble Plays at Eaton Memorial Church, Toronto.

Casavant Brothers' great eighty-seven-stop organ in the new Eaton Memorial church at Toronto was opened Dec. 21 with a recital by T. Tertius Noble of New York. Mr. Noble played: Sonata, in A minor, Borowski; Chorale Prelude, "O God, Thou Holy God," Karg-Elert; Offeroire on Two Christmas Themes, Guilmant; Chorale Prelude, "Sleepers Wake," Bach; Air and Variations, Rea; "Ave Maria," Arcadelt-Liszt; Solemn Prelude, "Gloria Domini," Noble; Concerto in G minor, M. Cambridge.

FATHER FINN HAS RESIGNED

Organist and Leader of Paulist Choristers to Leave Chicago.

Father William J. Finn has resigned as organist of St. Mary's church, Chicago, and as director of the famous Paulist choristers. The Paulist choristers have won fame as a concert organization but lack adequate financial support. Father Finn's plans have not been announced. His successor as organist of St. Mary's and director of the choir is Edward Collins, who has been organist of a large church at Joliet, Ill. Mr. Collins was a pupil of Rudolph Ganz of Berlin and studied the organ and conducting under Max Bruch, Robert Kahn and Gernsheim. He made his debut in Berlin in 1912, and after touring with Mme. Schumann-Heink became assistant conductor of the Century Opera Company.

Death of Henry P. Ecker.

Henry P. Ecker, one of the best known organists in the country and for fourteen years city organist of the Allegheny Carnegie Music Hall, died of heart disease at Basic City, Va., in November. The body was brought to his home at 6712 Thomas Boulevard, Pittsburgh. Mr. Ecker for years approved all of the specifications for organs which Carnegie gave to churches and other institutions. He was born in Germany forty-nine years ago and early in life entered the music department of Leipzig University, from which he was graduated with high honors at the age of 18, coming to this country a year later.

PRIZE FOR HARVEY B. GAUL

Pittsburgh Man Wins \$100 for Best Part Song for Male Voices.

The prize of \$100 for the best part song for male voices, offered by the Pittsburgh Male Chorus, has just been awarded to Harvey B. Gaul, organist at Calvary church, Pittsburgh. Compositions were submitted from all parts of the country. The adjudicators were unanimous in awarding it to Mr. Gaul.

Seven competitors submitted manuscripts, but not until the envelope containing the Pittsburgh man's name was opened was his identity disclosed. The judges were Mrs. Lawrence Litchfield, pianist; Charles Heinroth, city organist and director of music of Carnegie Institute, and Charles N. Boyd, organist, teacher and musical historian.

GATTY SELLARS ON A TOUR

Visits United States and Has Given a Number of Recitals.

Gatty Sellars, the English organist, is making another tour of the United States, and has already given a number of concerts in the east. He has appeared at Jamestown, Auburn, Rome and Syracuse, N. Y., among other places. At the Fourth Presbyterian church of Syracuse Nov. 30 he played this program: Overture in E minor, Morandi; "L'Angelus," Sellars; "A Song of Gladness," Sellars; Fugue in G minor, Bach; "Melodie Du Soir" (Un Peu D'Amour), Silesu; "The Song of Songs" (Chanson du Coeur Brise), Moya; Tone poem, "The Church Triumphant," Sellars; Sonata in B flat, Mendelssohn; "Fancies," Sellars; Concert Toccata, Sellars; Variations on an original theme, Faulkes; "The Russian Patrol," Rubinstein; "The Storm," Moritz; March, "Pomp and Circumstance" (No. 4 in G), Elgar.

CONTRACTS BY FELGEMAKER

Most Recent Include One in Chicago and One at Forest Park, Ill.

La Motte Wells, Chicago representative of the A. B. Felgemaker Company, reports a number of contracts closed by the company, the most recent of which are as follows:

First Methodist Episcopal church, Narberth, Pa.

First United Presbyterian church, Ben Avon, Pa.

First Presbyterian church, Williamson, N. Y.

Grace Reformed church, Chicago.

First Presbyterian church, Owatonna, Minn.

St. Peter's Evangelical Lutheran church, Forest Park, Ill.

Contract to Barnes & Buhl.

Barnes & Buhl of Utica, N. Y., have received the contract for a three-manual organ in the First Baptist church at Jamestown, N. Y., to replace the one destroyed by fire last February. It will be installed as soon as the edifice has been rebuilt. The instrument is to be divided, with one part on each side of the choir gallery, and a detached console. The action will be electro-pneumatic. The organ in the First M. E. church at Jamestown, by the same company, was instrumental in winning the new contract for Barnes & Buhl.

Gabriel Katzenberger Dead.

Gabriel Katzenberger, a veteran organist of Chicago and for years prominent as supervisor of music in the public schools of Chicago, died Dec. 26 at his home, 5036 North Ashland avenue. He was organist of Our Lady of Lourdes church. Mr. Katzenberger came to Chicago in 1885, having been born in Germany in 1851. He was the organizer of the children's choir at the world's fair in Chicago in 1893.

MUSIC AND REASON MARK CONVENTION

TWO-DAY MEETING OF A. G. O.

Four Recitals and a Number of Papers at First Congress of Guild in New York City—Discussions of Great Interest.

BY GODFREY BUHRMAN.

(Special Telegram from a Correspondent for *The Diapason*.)

New York, Dec. 29.—The first great national congress of organists ever conducted by the American Guild of Organists held its opening session at Columbia University, New York City, today at 9:30 a. m. with an address of welcome by Provost William H. Carpenter, Ph.D., of the first great university to open its doors to such a general convention of American organists. Congratulations to the university with such a record! Congratulations to the American Guild of Organists on such an honor! And congratulations to the American Organist for such an attainment!

This first congress of organists is due, more than to any other man, to J. Warren Andrews, warden of the guild, who by untiring efforts and constant devotion has brought to pass



J. WARREN ANDREWS.

one of the great desires of his heart. It was his chief ambition when he first took the reins of power, and it is the crowning achievement of his tenure of office. Congratulations to him, the indefatigable user of his own time and energy for the good of the guild and the profession it serves! No man can do more than he has done.

A hasty survey of the program arranged for this convention displays several points of special note. It is not confined to an exclusive inner circle of guild "authorities;" it numbers even men who have not yet taken the trouble to enroll themselves and their names in the support and interests of the work of the guild. It is not confined to members from certain districts; it numbers men from Connecticut, Massachusetts, Pennsylvania and even as far west as Missouri. And it would have gone farther had not the limitations of time and expense made the barrier. Of necessity some parts must be taken by local organists, but otherwise the proportion is nine organists from abroad in the country to seven from the immediate district. The program is as follows:

DEC. 29.

9:30 a. m.—Address of Welcome, Provost William H. Carpenter, Ph. D.

Columbia University. Response by the warden, J. Warren Andrews, A. G. O. 10 a. m.—Organ Recital in St. Paul's Chapel, Columbia University, by Charles Heinroth, City Organist, Pittsburgh, Pa.

11:10 a. m.—Discussion, "In what way can the Organists' Guild unite with the Ministry in enhancing the dignity and beauty of the non-liturgical service?" From the View-point of an Organist, A. Maddeley Richardson, M. A., Mus. Doc., Oxon, F. R. C. O., Author. From the View-point of the Ministry, the Rev. Howard Duffield, D. D. Discussion led by John Hyatt Brewer, F. A. G. O.

2:30 p. m.—"The Organists' Ideals. How far should they be sacrificed, if at all?" Professor Waldo S. Pratt, Hartford Theological Seminary. Discussion led by Louis Arthur Russell, A. G. O.

4:30 p. m.—Organ Recital in St. Paul's Chapel, Columbia University, by William C. Hammond, A. G. O., Mount Holyoke College.

8 p. m.—Festival Service in St. Thomas' church, Fifth avenue and Fifty-third street.

DEC. 30.

9:30 a. m.—Reception.

10 a. m.—Recital in St. Paul's Chapel by Samuel A. Baldwin, F. A. G. O., organist of the College of the City of New York.

11:10 a. m.—Discussion, "Music Appreciation as a National Asset." "Choral Music," William John Hall, Mus. Doc., Dean of the Missouri Chapter, "Church Music," Professor Walter Henry Hall, A. G. O., Columbia University, "School and College Music," Professor Henry Dike Sleeper, F. A. G. O., Smith College, "The Organ as a Concert Instrument," Mark Andrews, F. A. G. O., A. R. C. O.

2 p. m.—Discussion, "What Constitutes a Church Organist and wherein are our present methods of instruction defective?" Everett E. Truette, 4:10 p. m.—Recital in St. Paul's Chapel, Columbia University, by Professor James T. Quarles, A. A. G. O., Cornell University.

7 p. m.—Banquet at Hotel McAlpin. Speaker of the Evening, the Rev. Charles D. Flint, D. D., Brooklyn.

Dr. Carpenter addressed the guild in a very cordial welcome, which entirely raised the dampening effect of unkind weather, and started the wheels moving with an ever-quickenning purr. He displayed a keen appreciation of the organists' art, and spoke of it as, more than any other, meeting and expressing the nobler musings of the human soul. An organist can well feel proud, with such a testimony from Dr. Carpenter. Prolonged applause showed a keen appreciation of Dr. Carpenter's greeting.

Warden Andrews responded briefly in gratitude for the hospitality of the university and, in his usual manner, got to business at once. Warm applause greeted the warden's closing remarks, and the assembly went to St. Paul's chapel for the recital of Mr. Heinroth.

Mr. Heinroth's Recital.

Mr. Heinroth, the famous organist of Carnegie Institute, Pittsburgh, made his second appearance before the guild in recent times, in a program demanding consummate musicianship—which is just what we expect from Mr. Heinroth. I confess myself in danger of forming a liking for Handel's antiquated organ "efforts" as he plays them. One would not listen to the wonderful "Passacaglia" without a marvel at the immensity of the work and a smile at the ease with which Mr. Heinroth walked through it. If such a work goes unappreciated it is because of its sheer greatness. Is there any piano literature equal to this treasure of the organ? "The Brook" is well named. Mr. Heinroth's excellent program notes are a great help to the appreciation. Mention must be made of the wonderful exhilaration produced in the "Brook" by the "grand crescendo"; seldom is it used so effectively as we heard it here.

Is there anything in a name? If not, this recital must have been far above par, or we in a particularly receptive mood. Harwood and Thiele had their best chance, too, but we rather think something happened to the "sixth" variation, which was to be omitted; there is no sixth in our edition. Thiele is undoubtedly a terrible thing to play, but not to Mr. Heinroth, who won smiles of approval from the "hardened" as he emerged

from terror after terror. The organ was crowned King of Concert Instruments.

Non-liturgical Service.

Dr. Richardson read a paper pointing out many of the difficulties besetting the non-liturgical organist, one point of emphasis being the neglect of the Psalms in music settings. He contends that our national hymn would be just as effective read if the Psalms are. And his point was carried with emphasis. Chanting was likewise championed as worthy of more attention—more artistic attention—and certain hymn tunes were unceremoniously called by their right name to general satisfaction. The imperishable "Amen" was given several shots, and the assembly echoed "amen" in approval.

The Rev. Howard Duffield, D. D., a notable and practical champion of church music, was greeted with hearty applause as he took the floor in behalf of the minister's viewpoint. A high compliment was paid the organist when Dr. Duffield likened organist and minister to two co-workers—two ministers in the service of humanity. A strongly carried point of practical utility was the great advantage of the chorus choir over the loud-voiced and hollow-bodied tones of the antique quartet, no matter how highly paid. The canticles of the liturgical service were upheld as being actual scripture, along with the Psalms.

Dr. Duffield is a strong champion of the best in hymn tunes, and hearty applause was again evidence of general approval as he closed his address with an appeal to make the service of organist and minister coherent, intelligent, churchly; not a series of disjointed tricks, one after the other.

John Hyatt Brewer spoke fluently and interestingly, and enhanced his reputation as a speaker of authority as well as a player. Could the ministers ply our art as well as Mr. Brewer does theirs our job would be indeed a hard one.

Sacrificing Ideals.

Waldo S. Pratt opened the afternoon session with a paper full to the brim of serious, straightforward appeal to the American organist to place his ideals and his aims on the very highest planes and take his position in the service of the church with all the seriousness it rightly should have, as an actual, effective aid to religious devotion. No more earnest or eloquent appeal has ever come from the pulpit itself. What an immense impulse of new life would come to the religious world were all organists freed to follow the ideals as so convincingly given us by Mr. Pratt!

Louis Arthur Russell took up the very difficult task of following Mr. Pratt in this discussion, and, being a man of known ideals and ability to stand by them, gave a serious, helpful talk that grew out of his own experience, and certainly will grow into ours. One "side light" of special merit brought out by Mr. Russell was the work being done by the membership committee in extending the actual interests of the guild through the enlarging membership, and thus directly bringing higher ideals to the organists who otherwise would never come under other influence than that of their own "tastes". This was one salient point of actual and practical help to higher ideals to those who need them most.

These discussions were certainly not of sacrificing ideals, but of patiently laboring eternally—but patiently!—for ideals. Mr. Russell was warmly applauded as he closed his helpful and practical talk.

Recital by Mr. Hammond.

Frescobaldi had a hard time of it in competition with Bach; but who could expect differently? The bold nobility of the Passacaglia theme was brought forward effectively and crisply by Mr. Hammond, who sang out much expressive beauty from the 1627 "Pastorale". The problems in Mozart's "Andante" were largely regressive, and were met in true organ style, while the "Sketch" by A. Bird showed the organ and the recitalist equal to the occasion. The seldom-

heard Sonata of Fink revealed a first movement of breadth and solidity, a second of well-wrought musicianship and a third of brilliance, all admirably played.

"Piece Symphonique" is a work of stirring calibre, with a rhythm in its first theme that grips one by the ears and says "On!" Mr. Hammond's technic and interpretation were more than sufficient for his needs.

As evening came on the weather displayed its hearty approval in showers of blessing, apparently intended to prevent all possible dryness in an Episcopal festival service, but entirely misspent, for Tertius Noble is not one to present a "dry" service. This special service consisted of his own compositions, by request of the program committee, and we all owe a debt of gratitude for this action of Mr. Schmidt and his committee.

"Fierce Was the Wild Billow" is a dramatic vocal composition that could almost stand alone without the words and yet be understood, so thoroughly have words and tones been wedded.

Mr. Noble has always been noble and generous in his associations with the guild and has adopted its interests as wholeheartedly as though it were to him as dear as the "Royal College" is to the stout heart of every loyal English organist. That he should be selected to give this festival service was a happy stroke, and the way in which the solemn and beautiful Episcopal service was rendered by him more solemn and beautiful than ever was a satisfaction and pleasure of peculiar significance.

Proceedings on Wednesday.

New York, Dec. 30.—The sun smiled its approval when the second day of the convention opened and it radiated cheer at the sessions. The first attraction was the recital by Samuel A. Baldwin. Mr. Baldwin has endeared himself to all New York as an organist who mixes his exceptional technique with a liberal supply of real artistic feeling and good common sense. His semi-weekly recitals at the City College are a civic asset.

This program presented for the guild is just such a one as would be expected of Mr. Baldwin—one in which the varied tastes of a mature artist find ample delight. Take note that he is not afraid to give the American composer a hearing, even on a most conspicuous program. Bach is a

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faithful friend of Mr. Baldwin, and the chorale preludes seem especially favored—in fact, they are with all of us, after enjoying this hearing under so competent an interpreter.

The Maquaire symphony with its massive allegro chords was played broadly with perfect ease. The dry andante was made interesting through the player's artistic skill. Mr. Baldwin did well to suppress the term "andante" in the Borowski sonata. This is undoubtedly an instance where metronome and terminology combine to the ruination of an idea that otherwise would be a gem. The composer seems to have himself felt things moving too slowly, for we find him marking his middle section "piu mosso." Just as the famous "Humoreske" was doomed to oblivion with an unmusical and unrighteous tempo, so this movement is likewise doomed just so long as metronome takes precedence over individual feeling.

The Frysinger toccata is a work of individual character—playable, fluent and jovial. Probably some of its peculiar flavor may be traced to the effective interpolation of crotchets in a semiquaver theme, where ordinary toccata nature would hardly allow them. They appear with perfect naturalness and disappear before any possible sense of monotony could overtake them.

Arthur Foote's quaint nocturne evoked enthusiastic applause, despite the strict prohibitive injunction against such demonstrations. This was due as much to Mr. Baldwin's

[Continued on Page 8]

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**HONORS J. J. MILLER
UPON ANNIVERSARY****NORFOLK CHURCH FETE DAY**

Twenty-five Years of Service by Organist of Virginia Parish, Which Has Had Only Seven Other Organists Since 1829.

J. J. Miller has completed twenty-five years as organist and choirmaster of Christ church at Norfolk, Va., and the parish joined Dec. 1 in giving him recognition and in making it known that it would be glad to keep Mr. Miller at least another quarter century. The Chronicle of Christ church, one of the historic churches of the historic state in which Norfolk is situated, contains a full page account of Mr. Miller's work in the last twenty-five years and points out that he did an inestimable amount for the music there. A striking fact in the account, written by the rector, the Rev. Francis C. Steinmetz, S. T. D., is the fact that Christ church has had only seven other organists since 1829. Of these one, P. H. Masi, served thirty-one years. In his tribute the rector says:

"Mr. Miller has been an invaluable helper in the services of the church. His unerring judgment and impeccable taste have combined in making the celebration of every season a satisfaction and a genuine pleasure. For this the rector desires to express his thanks, and in so doing he is confident that he also represents the members of the congregation."

"We congratulate ourselves also that we have been able to retain his services all these years. May he live long to fill his accustomed place and receive the appreciation his talent and faithfulness richly deserve."

A special service in commemoration of Mr. Miller's anniversary was held and at 4 o'clock there were organ selections before the evensong service. A. J. Lancaster, organist of Monumental church at Portsmouth, Va., and Joseph R. Routten, assistant organist of Christ church, took part with Mr. Miller on this occasion and the selections played were: Overture to "Julius Caesar," Handel; "At Sunset," Diggle; "Dialogue," Klein; "Finlandia," Sibelius (played by A. J. Lancaster); Berceuse No. 2, Kinder (played by Joseph R. Routten, assistant organist); Organ and String Quartet: Elsa's Bridal Procession to the Minster from "Lohengrin," Wagner; postlude for organ and orchestra: Triumphal March from "Aida," Verdi.

Opened by F. W. Van Dusen.

Frank W. Van Dusen gave the initial recital on an organ built by the Wangerin-Weickhardt Company of Milwaukee at Boscobel, Wis., Nov. 19. The organ stands in St. John's Lutheran church. It is a two-manual and Mr. Van Dusen gives a highly complimentary account of its behavior and tone.

SERVES CHURCH 28 YEARS**F. W. Wolff's Anniversary at Grace and St. Peter's, Baltimore.**

Frederick W. Wolff, organist of Grace and St. Peter's Protestant Episcopal church, Baltimore, completed twenty-eight years' service as organist at that church Nov. 29. He played there on the first Sunday in Advent, when he was 12 years old. Later, when 17 years old, Mr. Wolff entered the conservatory at Leipzig, Germany. He was in the class with Dr. Karl Muck of Boston, George Chadwick and John Lund of Buffalo, and other noted men. Shortly after his return from Germany Mr. Wolff was appointed choirmaster and organist at Grace church. He took charge in 1886 in that capacity. He introduced Sunday afternoon recitals in 1888 after the completion of the Roosevelt organ.

DR. CARL'S STUDENTS PLAY**Final Recital of Guilmant School Term—Eighteen Take Part**

The final organ recital of the fall term at the Guilmant Organ School was held Thursday afternoon, Dec. 17, under the direction of Dr. William C. Carl. An elaborate program was prepared and participated in by eighteen of the students. The school will reopen with an increased enrollment Tuesday, Jan. 5. Dr. Carl is spending the holiday vacation in Atlantic City.

Thomas Whitney Surette lectured on Cesar Franck before the students Dec. 10 and will resume his course early in the new year.

Students who participated in the recital Dec. 17 were: Frederic L. Anthony, George W. Bottoms, A. V. Doughty, L. B. Parkin, Maurice C. Garabrant, Adolph Steuderman, Robert M. Treadwell, Katharine A. Koster, Howard Cottingham, Martha E. Papenbaum, Mrs. J. L. Van Name, Elizabeth Brewer, G. Howard Scott, Margaret Yates, E. Sackett, J. T. Brewer, Irene Swann and L. Wales Holden.

Apollo Club Performances.

Harrison M. Wild, organist of Grace church for many years, has received high praise from the Chicago newspaper critics again this year on his direction of the Apollo club and the Mendelssohn club. The Apollo club, as usual, sang the "Messiah" twice during the Christmas holidays—Sunday afternoon, Dec. 27, and Monday evening, Dec. 28. One thousand singers took part and the entire Chicago Symphony Orchestra played the accompaniments. Edgar Nelson is the organist of the club and Carl D. Kinsey, organist of the First Congregational church of Oak Park, is the manager.

An organ to cost \$6,000 has been ordered by Henry Pilcher's Sons by the First Baptist church of Bowling Green, Ky., for its new edifice, under construction.

The First Presbyterian church of Springfield, Ill., has decided to purchase a new organ.

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ESTABLISHED 1867**Springfield, Mass.**

Ernest R. Kroeger, St. Louis, Mo.—A recital under the auspices of the Missouri chapter of the American Guild of Organists was given by Mr. Kroeger at the Church of the Messiah Sunday afternoon, Dec. 6. The following organ selections were on the program: Sonata in G minor, Op. 43, Rene L. Becker; Suite, Op. 29, H. Brooks Day; Second Introduction and Fugue in D flat; Ernest R. Kroeger; Intermezzo in C sharp minor, Kroeger; Prayer and Exaltation, Kroeger; Festal March, Kroeger.

De Witt C. Garretson, Utica, N. Y.—Mr. Garretson was the visiting organist at Elmwood Music Hall, Buffalo, Nov. 29, and gave the free Sunday afternoon concert under the auspices of the Buffalo common council. Mr. Garretson's selections were: "Finlandia," Sibelius; "Pastorale, Dubois; Ballade, Faulkes; "Serenade Romantique," Mansfield; Fugue in E flat ("St. Ann's"), Bach; "Harmonies Du Soir," Karg-Elert; Festival Prelude on "Ein Feste Burg," Faulkes; Largo from the "New World" Symphony, Dvorak; "Fanfare d'Orgue," Shelley.

Summer Salter, Williamstown, Mass.—Mr. Salter gave his 118th recital Dec. 2 in Grace Hall at Williams College. He played: Fantasie in G minor, Bach; Andante Con Moto from the Fifth Symphony, Beethoven; Cantabile, César Franck; Barcarolle in B flat, William Faulkes; "Requiem Aeternam," Basil Harwood; Cantique d'Amour, S. Tudor Strang; "Paeana" (Song of Triumph), Harry Alexander Matthews.

At his 120th recital, given Dec. 16, Mr. Salter played: "Redemption," Enrico Bossi; Christmas Musette, Mailly; Four Tone-Pictures ("The Holy Night," "The Shepherds in the Field," "The Three Wise Men from the East" and "Bethlehem"), Otto Malling; Chorale; "Es ist ein' Ros' Entsprungen," Brahms; "March of the Magi," Dubois; "Christmas in Sicily," Pietro Alessandro Yon; "O Sanctissima," Friedrich Lux.

Gottfried H. Federlein, New York City—In his recitals Sunday afternoon at the meetinghouse of the Society for Ethical Culture, under the auspices of the department of education of the city, Mr. Federlein has been playing: Dec. 13—Festal March of a Marionette, Gounod; Nocturne, Dethier; "Chanson du Soir," H. A. Matthews; Toccata in D minor, Federlein; "Album Leaf" and "Wotan's Farewell and Fire Music" (from "Die Walkure"), Wagner; Intermezzo, Bonnet; Overture, "Oberon," Weber.

Dec. 6—"Kamennoi Ostrow," Rubinsteiin; Scherzo in G minor, Bossi; "In Springtime" and "In Moonlight," Ralph Kinder; Andante from Fourth Symphony, Haydn; Intermezzo No. 1, from "The Jewels of the Madonna," E. Wolf-Ferrari; March—"Majesty and Splendor" (MS.), Federlein.

Nov. 29—Sonata in D minor, Op. 65, No. 6, Mendelssohn; Menuet, Boccherini; Prelude and Fugue in A minor, Bach; "To the Evening Star" ("Tannhaeuser") and Good Friday Music ("Parsifal"), Wagner; Berceuse and Grand Choeur in D, Guilmant.

Bert E. Williams, Columbus, Ohio—Mr. Williams' playing at a recital in St. John's Evangelical Protestant church Nov. 23 was such that the papers of the city in their reviews expressed regret that applause is not countenanced at these occasions, so that the audience might have shown its enthusiasm. The pastor made an address during the intermission in which he voiced the appreciation of the church for its organist. Mr. Williams played: Toccata and Fugue in D minor, Bach; "Chant d'Amour," Gillette; "Burlesca e Melodia," Baldwin; Overture, "Poet and Peasant," Suppe; Fragments from the "Scotch Scene," Pastorale (Storm Scene), Rustic Scene, Stelbte; "Song of the Mother" (MS.), Bert E. Williams; Overture to "Strauss," Flotow.

Edwin Arthur Kraft, Atlanta, Ga.—In addition to delighting crowds every Sunday afternoon at the Auditorium, Mr. Kraft finds time for many recitals which he is called to give in other cities. Dec. 2 he gave a concert in the Presbyterian church of Marietta, Ga. His program was: "Laudate Dominum," Charles A. Sheldon, Jr.; Minuet in E flat (from "L'Arlesienne" Suite), Bizet; Caprice ("To the Spring"), Matthews; Toccata, Bartlett; "Humoresque," Dvorak; Fantasia on "My Old Kentucky Home," J. E. W. Lord; Barcarolle from "The Tales of Hoffmann," Offenbach; Scherzo from the "First Sonata," Becker; Jubilant March, Faulkes.

At his fortieth Atlanta recital Mr. Kraft on Nov. 29 played: Sonata in E minor, Rogers; "Chanson Matinale," Rene L. Becker; Concert Overture in C minor, Hollins; Melody in E, Faulkes; "The Last Hope," Gottschalk (requested); "Evening Bells and Cradle Song," Macfarlane; Festival March, Foote.

At the Dec. 6 recital the following were Mr. Kraft's offerings: Festival Processional in F, Leo R. Lewis; "Twilight" (MS.), Charles A. Sheldon, Jr.;

"Sunset," Diggle (requested); Overture to "Tannhaeuser," Wagner; Toccata from Fifth Symphony, Widor.

Dec. 13 Mr. Kraft played as follows: Overture to "Egmont," Beethoven; Barcarolle from "Tales of Hoffmann," Offenbach; Intermezzo from "Cavalleria Rusticana," Mascagni; Overture to "Tannhaeuser," Wagner; "Traeumerei," Schumann.

Clarence Eddy, Chicago—Mr. Eddy gave a recital at the First Methodist church of Red Oak, Iowa, Dec. 1, and another at the First Methodist church of Sioux Falls, S. D., Dec. 4. At Sioux Falls Mr. Eddy played this program: Concert Prelude on a German Chorale, Faulkes; "Song of Sorrow" and "Will 't the Wisp," Gordon Balch Nevin; Third Sonata in E major, Op. 43 (new), Rene L. Becker; "Boatmen's Song on the River Volga," Anon; Vorspiel to "Lohengrin," Wagner (arrangement by Clarence Eddy); Concert Variations in E major, Joseph Bonnet (dedicated to Clarence Eddy); "At Evening" (new), Ralph Kinder; "Nuptial Song," Faulkes; "Nuptial Benediction," Frysinger (dedicated to Clarence Eddy); Toccata in F major, Thomas J. Crawford.

Gordon Balch Nevin, Johnstown, Pa.—An audience of 1,000 people heard Mr. Nevin in the second concert of the season at the First Presbyterian church Nov. 26. This was the largest assemblage in the history of Johnstown for any musical event. After he had played a group of Debussy numbers the audience gave the organist the Chautauqua salute and remained standing for several minutes. The full program was: Sonata No. 1, in D minor (two movements), Guilmant; "Marche Funebre et Chant Seraphique," Guilmant; "The Swan," Saint-Saens; Serenade in A, Op. 7, Pierne; Meditation from "Thaïs," Massenet; Prelude, "La Damoiselle Elue," Debussy; "Deuxieme Arabesque," Debussy; "Clair de Lune," from "Suite Bergamasque," Debussy; "Fiat Lux" ("Let There Be Light"), Dubois; "In Paradisum," Dubois; Descriptive Improvisation, "The Storm."

Joseph Frey, St. Paul, Minn.—Professor Frey played on the Wicks organ at Immanuel Lutheran church Dec. 11. He had an audience of a thousand people and the concert was as great a success musically as it was in its ability to draw. The program was: Allegro assai vivac, First Sonata, Mendelssohn; Adagio from the Moonlight sonata, Op. 27, Beethoven; "Menuet Antigue," Paderewski; "O Sanctissima," Lux; Caprice, O. Frey; Alpine Fantasy and Storm, Flagler; "In dulci Jubilo," Bach. Mr. Frey's setting of the 149th Psalm was sung by the choir.

Herbert C. Peabody, Fitchburg, Mass.—A service-recital at the Parish Church of Christ is a very valuable feature once a month. The last one was given on the evening of St. Andrew's Day and Mr. Peabody selected these organ numbers for his performance: First Sonata, Rene L. Becker; "Ave Maria," Max Reger; "Lamento," Carl C. Mueller; Serenade, F. Flaxington Harker; "Jubilate Deo," Alfred J. Silver; Evening Song, Edward Bairstow.

Joseph Clair Beebe, Auburn, N. Y.—Among Mr. Beebe's recent programs at Auburn Theological Seminary have been the following:

Dec. 2—Christmas Music: Carol Fantasia, Faulkes; Variations ("Holy Night"), Harker; "March of the Magi Kings," Dubois; "Christmas," Dethier; Pastoral Symphony ("Messiah"), Handel; Hallelujah Chorus ("Messiah"), Handel.

Nov. 25—Old English Compositions: "Trumpet Tune," Henry Purcell (1658-1692); Largo (Twelfth Sonata), Purcell; Andante con Moto, Samuel Wesley (1766-1837); Duetto (Oboe and Flute), William Russell (1777-1813); Introduction and Gavotte, Thomas Arne (1710-1778); Concerto, William Felton (1713-1769).

Nov. 18—Four Pieces (from Op. 7), Bonnet; "Autumn," Johnston; "Vision," Bibi; Nocturne, Jackson; Festival Postlude, Selfert.

Ernest H. Sheppard, Somerville, N. J.—Mr. Sheppard has begun a series of free recitals this winter at St. John's church. The first two programs were:

Dec. 8—Fifth Sonata, Mendelssohn; Pastorale in B flat, Vincent; Theme, Variations and Fugue, Rink; Romance, Gillette; Solemn March, Noble; "Ariante Piacevole," Halsey; Concerto in G (last movement), Handel.

Dec. 22—Allegretto (Military Symphony), Haydn; "At Evening," Kinder; Fugue in C, Bach; Two Pieces ("Idylle" and "Reverie"), MacDowell; Scherzo Pastorale, Federlein; Canzonetta, Halley; Grand Choeur in E major, Guilmant.

Frederick Walbank, Scranton, Pa.—Here are Mr. Walbank's latest Sunday evening programs, a great feature at the Church of the Good Shepherd, of which he is the organist:

Dec. 6—Marche Triomphale in E major, Callaerts; "In the Twilight," Harker; Fugue, "The Giant," Bach; "Eventide," Frysinger; "Praeludium," Riemenschneider.

Dec. 13—Overture, "Lohengrin,"

Wagner; Andantino in D flat, Lemare; Marcia, Tschalkowsky; Cavatina, Raff; Fourth Sonata, Mendelssohn.

Dec. 20—Grand March, Widor; Pastorale, "A Shepherd's Tale," Gillette; "Chanson de Triomphe," Turner; "Cantilene Pastorale," Guilmant; Offertorio, Capocci.

Dec. 27—(Special Christmas selections) "O Come all ye Faithful," Melville; "Nazareth," Gounod; "Hark the Herald Angels Sing," Frost; Idyll, Kinder; Chorus, "O Thou That Tellest," Handel.

Minor C. Baldwin—Dr. Baldwin is busy giving concerts in many states. Nov. 24 he played the following selections at the First Methodist church at Pawtucket, R. I.: Great Toccata (Pedal Solos), Bach; "Reverie" and "Consolation," Baldwin; Sonata, Fleuret; Andante, Beethoven; Etude Symphonique (for the pedals), Bossi; Adagio, Bach; Overture, Rossini; Poem Symphonique, "The Storm in the Mountains," Baldwin; "Pilgerchor" (from "Tannhaeuser"), Wagner.

Thanksgiving day a concert was given in the Swedish Lutheran church of Quincy, Mass., and Nov. 30 another in the First Presbyterian church of Illon, N. Y.

Dr. Baldwin gave a request program at Nativity church, Cornwall, Ont., Dec. 16 playing: Toccata and Fugue, Bach; "Humoresque," Dvorak; "At the Cloister Gate," Baldwin; Scherzo, Bossi; "Marche Funebre," Chopin; Selections from "Nana," Bellini; "The Marvelous Work" ("Creation"), Haydn; Selected Melodies, Modern Operas; Overture, Baldwin; Irish Melodies; "Marche Militaire," Gounod; "The Storm in the Mountains," Baldwin.

Carl Rupprecht, Chicago—The sixtieth anniversary of Trinity Lutheran church at Cincinnati has among its jubilee features a recital by Mr. Rupprecht, Nov. 15, at which the Chicago organist played: Toccata in F, Bach; Andante Cantabile, Widor; Caprice in B flat, Guilmant; Funeral March and Song of the Seraphs, Guilmant; Sonata No. 6, Mendelssohn; The Ninety-Fourth Psalm (Introduction, Adagio, Fugue and Finale), J. Reubke; "Evensong," Johnston; Fugue in C, Buxtehude; "The Holy Night," Buck; Fantasia on "Parsifal," Wagner.

Mrs. Charles L. Graves, Louisville, Ky.—Mrs. Graves gave this program at the Methodist Temple, Nov. 30: Toccata and Fugue, D minor, Bach; "At Evening," Buck; "Evensong," Bairstow; "Adoration," Guilmant; Berceuse, Faulkes; "Lamentation," Guilmant; Legend, Federlein; "Cantilene Rustique," Sellars; March in E flat, Faulkes.

Robert A. Sherrard, Harrisburg, Pa.—Robert A. Sherrard, a pupil of Frank McCarrell, gave a recital Nov. 30 in St. John's Lutheran church at Hagerstown, Md., in honor of the forty-fifth anniversary of the pastor. Mr. Sherrard presented the following program: Fantasia in G, Tours; "Evening," Johnston; prelude to the chorale, "From the Depths Have I Cried Unto Thee," Brosig; prelude to the chorale, "A Mighty Stronghold is Our God," Bach; Toccata and Fugue in D minor, Bach; "Largo from 'Xerxes,'" Handel; "Spring Song," Alfred Hollins; Funeral March and Song of the Seraphs, Guilmant; finale, Grand Chorus in E flat major, Guilmant.

Palmer Christian, Chicago—Mr. Christian went to Rock Island, Ill., to give a concert in the First Methodist church, Dec. 7, at which he played: Rhapsodie, Rosseter G. Cole; Pastoral (Sonata, Op. 42), Guilmant; Gavotte, Martin; "Rakoczy" (Hungarian National March), West; Prelude in B minor, Bach; Air in D, Bach; Toccata, Mereaux; Rhapsodie on a Breton Melody, Saint-Saens; "The Bee," "Evening" (from "Summer Sketches"), Lefèvre; Humoresque, Dvorak; Allegro con fuoco, de Boeck.

Edward Rechlin, New York—Mr. Rechlin has been on another tour of the central states and appeared at Grand Rapids, Mich., in Immanuel Lutheran church, Dec. 9. His program was: Fugue in G major, Bach; Idylle, Fritz Reuter; Caprice in A minor, Rechlin; Improvisation, Rechlin; Fugue in D major, Guilmant; Christmas Carol, Guilmant; Bourree and Musette, Karg-Elert; "Marche Symphonique," Callaerts.

Paul Allen Beymer, Houghton, Mich.—At his seventh recital in Trinity church, given Wednesday evening, Dec. 16, Mr. Beymer played: Jubilant March, Faulkes; Serenade in B flat, Federlein; "March of the Magi Kings," Dubois; "Madame Butterfly," Finale Act 2, Puccini; Overture in C minor, Faulkes; "To the Evening Star" (from "Tannhaeuser"), Wagner; Christmas Pastoral, Harker; Caprice, Guilmant; "Hallelujah Chorus," Handel.

James R. Gillette, Macon, Ga.—Mr. Gillette is in demand in various southern cities for concerts. Dec. 14 he played at St. John's Methodist church, Augusta, Ga., and the following day at Washington, Ga. His Augusta program follows: Military March, Schubert; Meditation, Sturges; Toccata and Fugue in D minor, Bach; "Evensong," Johnston; Sonata No. 2, in C minor, Mendelssohn; Largo from the symphony, "From the New World," Dvorak; Gavotte, Handel; Barcarolle, Offenbach; Pastorale ("A Shepherd's Tale"), Gillette; "Laudate Dominum," Sheldon.

The Washington program was: Marche Religieuse, Guilmant; Meditation, Sturges; "Jubilate Deo," Silver; "Evensong," Johnston; Toccata in D Becker; Pastorale, Bach; Bourree, Bach; Sonata No. 2, in C minor, Mendelssohn; Largo, Handel; "Chant d'Amour," Gillette; "Laudate Dominum," Sheldon.

Emil R. Kuchen, Buffalo—This well-known local musician, organist of

St. Peter's Evangelical church, gave the free concert in Elmwood Music Hall, Nov. 15, with the assistance of Boris Hambourg, the famous London cellist, accompanied by William J. Gomph. Mr. Keuchen played: "Praeludium Festivum" (from the First Sonata), Becker; Serenade, Michell; Caprice in G minor, Crackel; Festival Prelude, Faulkes; Spring Song, Macfarlane; "Carillon" Faulkes; "Forest Vesper," Johnston; "Fanfare d'Orgue" (Etude de Concert), Shelley; "Echo Bell," Brewer; Caprice in B flat, Faulkes; "Song of Sorrow," Nevin; Nuptial March, Guilmant.

Will C. Macfarlane, Portland, Maine—At the sixth in the series of Sunday organ recitals given this season by Will C. Macfarlane, the municipal organist, Dec. 6, the program was: Symphony No. 6 (first movement), Widor; Berceuse, from "Jocelyn," Godard; Gavotte, from "Mignon," Thomas; Finale "Symphony Pathétique," Tschalowsky; Barcarolle, from "Tales of Hoffman," Offenbach; Toccata in D, Kinder.

John V. Pearsall, Bloomfield, N. J.—Mr. Pearsall gave a recital in his church, the Westminster Presbyterian, Nov. 23, at which he played: Offertoire No. 2 (St. Cecilia), Batiste; "In the Morning" and "Death of Ase" (Peer Gynt Suite), Grieg; Meditation, Kinder; Variations On An American Air, Flagler; Offertoire, Salome; Intermezzo, Rogers; "Chanson Ballade," Bachman; "Evensong," Johnston; Christmas Offertoire in F, Grison.

Ralph Kinder, Philadelphia—Mr. Kinder gave the organ concert at Drexel Institute Dec. 3, the 362d since these free concerts were begun. His program was: Sonata, No. 5 (First Movement), Guilmant; Canzonetta, Anton Vodorinski; Concert Fantasia and Fugue, William G. Wood; March Triumphant, Grieg; "Chanson Matinale," Rene L. Becker; Funeral March of a Marionette, Gounod; "At Evening" (new) and "Jubilate Amen" (new), Ralph Kinder.

Frank Q. T. Utz, Marshall, Mo.—Mr. Utz does much for the spread of appreciation of organ music in his city through recitals at the Christian church of Marshall. Dec. 20 in the afternoon he gave this program, which included one of his own compositions: Prelude and Fugue in C minor, Bach; "Finlandia," Sibelius; "At Sunset," Diggie; "Air Du Roi Louis XIII," Ghys; Cradle Song (in manuscript), Utz; Fantasie on "My Old Kentucky Home," Lord.

Max Miranda, South Bend, Ind.—Mr. Miranda gave a half-hour recital at St. Paul's M. E. church Dec. 23 in connection with a Men's Brotherhood dinner. He played: Introduction to Act 3, "Lohengrin," and Pilgrims' Chorus (from "Tannhaeuser"), Wagner-Dubois; Minuet in G, Beethoven; "To a Wild Rose," MacDowell; "To a Water Lily," MacDowell; Toccata, Boellmann; "Evensong," Johnston; March (from "Tannhaeuser"), Wagner.

Arthur Bergmann, Sheboygan, Wis.—Professor Bergmann, who goes from Milwaukee, where he is on the faculty of Concordia College, to Sheboygan every Sunday, has been using the Welckhardt organ in St. Mark's English Lutheran church for several recitals this season. Sunday, Dec. 6, he gave the following program in the afternoon: Sonata 7 (Two Movements), Guilmant; Andante Cantabile from the Fourth Symphony, Widor; Grand Offertoire, Batiste; "Chant de Bonheur" (Song of Happiness), Lemare; Meditation (Trio for violin, harp and organ), Bach-Gounod; Improvisation on Christmas Melodies, Bergmann; "Evening," Frysinger; Grand Choeur from Organ Suite, Truette.

Nov. 1 he played as follows: Prelude and Fugue, Bach; Chorale Prelude, "O Haupt, Voll Blut und Wunden," Bach; Aria from Suite in D, Bach; "Canzona della Sera," d'Evry; March from the "Symphony Pathétique," Tschalowsky; Legend ("A Deserted Farm") and Pastorale ("To a Wild Rose"), Edward MacDowell; "At Evening," Kinder; "Autumn," Johnston; Opus 107, No. 7, Dvorak; Marche Pittoresque, Ernest R. Kroeger.

Ferdinand V. Anderson, Toledo, Ohio—Dec. 2 Mr. Anderson gave this program at St. Albans church: Rheinberger, Sonata in C minor; Mathews, "Chanson du Soir"; Widor, Andante Cantabile from Symphony No. 4; Becker, "Chanson du Soir"; Rogers, Suite for Organ.

J. E. W. Lord, Meridian, Miss.—Mr. Lord gave a recital as follows in the Capitol Street Methodist church of Jackson, Miss., Nov. 4: Festival Prelude, "Laudate Dominum," Frysinger; Pastorale Sonata, Rheinberger; "Finlandia," Sibelius; Concerto No. 2, "Cuckoo and Nightingale," Handel; "Cantique d'Amour," S. Tudor Strang; Fantasia on "My Old Kentucky Home," J. E. W. Lord; Allegretto in E flat, Wolstenholme; Toccata, R. L. Becker; "Will o' the Wisp," G. B. Nevin; "Thanksgiving," from the Pastorale Suite, Demarest.

Bertram T. Wheatley, Austin, Texas—Sunday evening programs after the service are a feature at St. David's church since Mr. Wheatley's coming. In December Mr. Wheatley played as follows:

Dec. 6—Grand Chorus (Gregorian Tonality), Guilmant; Meditation in D flat, Charles W. Cadman; Festal March, Scotton Clark.

Dec. 13—"And the Glory of the Lord" (Messiah), Handel; Pastorale (from Eighth Concerto for stringed instruments), Corelli; Hymn, Wheatley; Grand Chorus, William Faulkes.

Dec. 20—Overture to the "Messiah," Handel; Pastoral Symphony ("Mes-

siah"), Handel; Offertoire in C minor on Christmas Carols, Guilmant; "Noel Ecossais" (Ancient Christmas Carol in Scotch style), Guilmant; Christmas Pastorale, "Hark, the Herald Angels Sing," Dinelli.

Dec. 8 Mr. Wheatley gave a special recital at which he played: Second Organ Sonata, Mendelssohn; "Largo" ("New World" Symphony), Dvorak; Grand Triumphal Chorus in A major, Guilmant; "Spring Song," Mendelssohn; Cantilene in A minor and Grand Choeur in A major, Salome; "Virgin's Prayer," Massenet; "Cornelius March," Mendelssohn.

William C. Macfarlane, Holyoke, Mass.—Mr. Hammond gave the following program on Christmas day at 4:30 in the Second Congregational church: Pastorale in G major, Frescobaldi; "Song of the Shepherd," Jacob; "Caravan of the Magi," Maunder; Fantasie on Christmas Carols, Best; Pastorale, Ravel; Scherzo Pastorale, Federlein; Pastorale, Harker; Hallelujah Chorus, Handel.

Karl Otto Staps, Cincinnati—Playing on a new Hillgreen, Lane & Co. organ at the Second Presbyterian church of Xenia, Ohio, Dec. 21, Mr. Staps gave these selections: Grand Chorus in C minor, Rogers; "In the Twilight," Harker; Nocturne in A flat, Stoughton; Largo, Handel; Gavotte from "Mignon," Thomas; "The Holy Night," Buck; Minuet in G, Beethoven; Offertoire in D minor, Batiste; Sonata in C minor, Guilmant; Berceuse from "Jocelyn," Godard; Humoreske, Dvorak; "The Question and the Answer," Wolstenholme; "At Evening," Bairstow, Hallelujah Chorus, Handel.

T. Scott Buhrman, F. A. G. O.—Mr. Buhrman played the following recital at St. Bartholomew's church, Brooklyn, Dec. 10: Concertsatz, Bach; Chorale-Prelude: "Kyrie, Gott Vater in Ewigkeit," Bach; Scherzo (Eighth Sonata), Guilmant; Chanson du Soir, J. Frank Frysinger; "Kunihild"; Vorspiel to Act 3, Cyril Kistler; Chorale-Prelude on "Old Hundred" (MSS), Buhrman; "In Moonlight," Ralph Kinder; Toccata, T. J. Crawford; Evening Song, H. A. Matthews; Capriccio, Lemagre; Oriental Sketch, No. 3, Bird; Vivacissimo, Op. 59, No. 5, Max Reger.

Mr. Buhrman played the following at the Old First church, New York City, Dec. 21: A Maquette, Premiere Symphonie, Op. 20, S. Tudor Strang, "Pensee d'Automne"; Frank J. Sawyer, Prayer; Ralph H. Bellairs, "Echoes"; Bach, Toccata and Fugue, E major; Buhrman, Andante Placevole (Mss. Sonata Op. 12); J. Frank Frysinger, Toccata; Batiste, Grand Offertoire de Ste. Cecile, No. 4.

J. Lawrence Erb, University of Illinois—At his first Sunday recital in the auditorium on the new Casavant organ, Nov. 22, Mr. Erb played: Mendelssohn, Sonata in F minor; Rogers, Berceuse in A; Rheinberger, "The Vision"; Faulkes, Pastorale in F sharp minor; Bach, Toccata and Fugue in D minor; Kinder, Meditation in D flat; Beethoven, Minuet in G; D'Evry, Nocturne ("Moonlight"); Guilmant, Grand Chorus in D.

The second recital, Dec. 6, was marked by this program: Boellmann, Gothic Suite; Faulkes, Melody in D flat; Handel, Largo; Lemare, Andantino in D flat; Rheinberger, Monologue No. 9, D flat, and No. 10, F minor; Tours, Allegretto Grazioso; Rogers, Madrigal; Guilmant, Marche Religieuse.

Miss Emma Lang, Columbus, Ohio—Miss Lang, who is organist of St. Matthew's Lutheran church, was presented in a recital at St. John's Evangelical Protestant church Dec. 9 by Bert E. Williams, A. A. G. O. About 200 invited guests were present and Miss Lang's playing made an excellent impression on them. Her selections were: Fugue in E flat, Bach; Oriental Sketch No. 1, Bird; Caprice in B flat, Guilmant; Sonata, Op. 42, Largo e Maestoso and Allegro, Guilmant; Sunset, from the "Pastoral Suite" Demarest; "Proposal and Acceptance," Clegg; Sereade, Beebe; Carneval, Gatty Sellars.

Irving C. Hancock, Chicago—Mr. Hancock gave recitals in December as follows at Trinity Episcopal church:

Dec. 13—Grand Chorus in E flat, Guilmant; Largo, Handel; Fanfare, Shelley; "Melancholique" Noble.

Dec. 27—Offertory on Two Christmas Hymns, Guilmant; March of the Magi Kings, Dubois; Adoration and Angel Voices, Dubois; "Holy Night," Buck.

Mrs. Gordon Campbell—Miss Campbell gave the following program Nov. 24 at the Central Congregational church of Galesburg, Ill.: Sonata in C minor, Op. 50, Guilmant; Berceuse, Frysinger; Grand Chorus in B flat, Faulkes; Intermezzo, John Winter Thompson; "The Holy Night" (Tone Picture), Buck; Processional March, Guilmant; Spring Song, Lemare; Minuet, Bocherini; Overture to "Stra-della," Flotow.

Richard Keys Biggs, Brooklyn—Following is a list of recital numbers played in St. Ann's-on-the-Hights, Brooklyn, during December: "A Song of Joy" (dedicated to R. K. Biggs), Frysinger; Andante Pastorale, Spence; "Little Waves" (arranged by composer), Fog; Concert Overture in A, Maitland; Prelude and Fugue in C minor, Bach; "Hymne Celeste," Friml; Scherzo in F, Barnes; Finale, Hollins; Offertory in D flat, Biggs; Fantaisie Symphonique, Cole; Pastorale in G, Mannev; "Paeon," Matthews; "Jubilate Deo," Silver; Cradle Song, Duncan; Festival Prelude, Faulkes.

H. S. Schweitzer, F. A. G. O.—The Guilmant School alumni recital Dec. 28 was given by Mr. Schweitzer, organist of Trinity Lutheran church,

Reading, Pa., at the Old First Presbyterian church, New York City. He played: Festival March, Arthur Foote; "Chanson du Soir," and "To Spring," H. Alexander Matthews; Choral and Fugue (Fifth Sonata), Guilmant; "Supplication," "Paeon," Canzone, and "Gloria in Excelsis," Julius Harrison; Christmas Pastorale (MS.), Clement R. Gale; "In Dulci Jubilo" (Choral Improvisation), Sigrid Karg-Elert; "Christnachtstraum" (Tone Poem), Ludwig Bonvin; "Jubilate Amen," Ralph Kinder. A noteworthy feature was the playing of Mr. Gale's manuscript Pastorale.

Hamilton H. Hunt, Minneapolis—Mr. Hunt played the organ part in a recital which opened a \$36,000 Aeolian organ in the palatial new home of Mrs. Charles G. Gates, widow of the young financier of New York, Chicago and Minneapolis, Dec. 2. Among other selections Mr. Hunt played were: "Fantaisie Symphonique," Cole; Romance, Svendsen; Gavotte, Popper; Spring Song, Hollins; "In Summer," Stebbins; "Ave Maria," Schubert; Concert Piece, Parker.

Dec. 4 Mr. Hunt opened a Votter-Hettche organ in Trinity Methodist church at St. Paul and played: "Fantaisie Symphonique," Cole; "Ave Maria," Schubert; Concert Piece, Parker.

St. Paul's Lutheran church of Havana, Ill., has ordered an organ of the Hinners Company and it is to be installed in April.

Maria," Schubert; "Benediction Nuptiale," Frysinger; "A Spring-time Sketch," Brewer; Sonata in E minor; Rogers; "A Shepherd's Tale," Gillette; "Holy Night," Buck; "Noel," Guilmant; Concert Piece, Parker.

E. L. Gallop, Chicago—At the invitation of Irving C. Hancock, organist of Trinity Episcopal church, Mr. Gallop gave the recital at Trinity Dec. 6, playing: "Chrysanthemum," Bonnet; Chromatic Fantasy and Fugue, Bach; "Moonlight," Karg-Elert; Prelude and Fugue, Mendelssohn.

W. W. Landis, Allentown, Pa.—Mr. Landis gave the following recital at Zion Reformed church Nov. 24: Grand Choeur Dialogue, Gigout; Andante Cantabile (Fourth Symphony), Widor; Fantasia, West; "In Moonlight," Kinsky; "Chanson de Joie," Hailling; Largo; Handel; War March ("Rienzi"), Wagner.

B. F. Harris, president of the First National Bank of Champaign, Ill., has announced he will give an organ to the First Methodist church of that city in memory of his father.

St. Paul's Lutheran church of Havana, Ill., has ordered an organ of the Hinners Company and it is to be installed in April.

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ROGERS, JAMES H.,	
Break Forth Into Joy	.12
SCHNECKER, P. A.,	
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STEANE, BRUCE,	
Look, ye Saints (Processional)	.08

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**FOUR HUNDREDTH
BALDWIN RECITAL****NOTED NEW YORK CONCERTS**

Record Made by Organist at the City College—December Offerings in Series of Programs at the Metropolis.

Professor Samuel A. Baldwin's organ concerts at the College of the City of New York, which are among the famous musical events in the metropolis, have reached into the fourth hundred. Dec. 13 Professor Baldwin gave his 400th concert. The programs have represented all the schools of organ composition, and as shown in *The Diapason*, they have been so arranged that they have had a decided educational value. The December offerings are herewith presented:

Dec. 2—Prelude and Fugue in C minor, Bach; "Liebestraum," Lemare; Sonata No. 4 in F, Merkel; a Tone Poem, "Death and the Maiden" (MS.), (after a poem by Goethe), Paul D. Held; "In Paradisum" and "Fiat Lux," Theodore Dubois; "Kaminoi Ostrow," Rubinstein; Fugue on Chorale from "The Prophet," Liszt.

Dec. 6—Suite in C, Op. 205, Homer N. Bartlett; Benedictus, Max Reger; Pastorale, Reger; Passacaglia in C minor, Bach; "Highland Scene" T. W. Wright; Melody in E, William Faulkner; Variations de Concert, Joseph Bonnet; "The Swan," Saint-Saens; Pomp and Circumstance, Op. 39, No. 1, Edward Elgar.

Dec. 9—Prelude and Fugue in B minor, Bach; Scena Pastorale, M. Enrico Bossi; Sonata No. 1, in A minor, Borowski; "Now That Daylight Fills the Sky" and "Now It Is Evening," H. Sandford Turner; Prelude in C sharp minor, Rachmaninoff; Nocturne, Op. 50, No. 6, Arthur Foote; Walhalla Scene, Entrance of the Gods into Walhalla, from "Das Rheingold," Richard Wagner.

Dec. 13—Sonata No. 1, in D minor, Guilmant; Hora Mystica ("The Mystic Hour"), Bossi; Fantasie and Fugue in G minor, Bach; Soutenir (a study on one note), Edwin H. Lemare; "Chant sans paroles," J. Frank Frysinger; Finale from "Symphonie Pathétique," Tschaikowsky; "Am Meer" ("By the Sea"), Schubert; Overture, "Tannhaeuser," Richard Wagner.

Dec. 14—Prelude in E flat, Bach; "Eventide," Frysinger; Tone Picture: "The Stream of Life," R. Barrett-Watson; Prelude to "Parsifal," Richard Wagner; "In the Morning" and "Ase's Death," from Peer Gynt Suite, No. 1, Grieg; Pastoral Symphony from "The Messiah," Handel; First Symphony, Maquaire.

Dec. 20—Sonata in A minor, Mark Andrews; Chorale Prelude, "Jesu, Meine Zuversicht," Bach; Toccata in A, Frysinger; Vorspiel, "Lohengrin," Wagner; Idyl, No. 4, Alan Gray; "March of the Magi," Dubois; Humoreske, Dvorak; "Finlandia," Sibelius.

In these recitals the great hall and its organ are dedicated to the service of the city. Beginning with the

opening of the organ Feb. 11, 1908, there have been 2,930 performances of 610 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. The total attendance has exceeded 500,000.

HERMAN O. STENGEL IS DEAD**Veteran Boston Organ Workman With One House Twenty Years.**

Herman Otto Stengel, one of the best-known organ builders in the United States and a veteran who had been an expert workman in three countries in his long and useful life, died at his home in Dorchester, Boston, Nov. 17. His last employment was with Kimball, Smallman & Fraze of Boston and he had been with their predecessors, the Jesse Woodberry Organ Company, for a score of years.

Mr. Stengel was born in Dresden, Germany, Feb. 15, 1858. After learning the trade of an organ builder there, he went to Christiania, Norway, at the age of 17 years. In that city he made his home for five years, and there he married. Then he came to the United States and became attached to the Woodberry staff. He had been active as an organ builder for thirty years.

Mr. Stengel is survived by his widow and six children. His oldest son, Herman B., learned to be an organ builder under his father and is now connected with the Ernest M. Skinner Company.

As an appropriate memorial to the life and character of Mr. Stengel a friend has sent *The Diapason* the following verse of the hymn:

"Asleep in Jesus! peaceful rest,
Whose waking is supremely blest!
No fear, no woe, shall dim that hour
That manifests the Saviour's power."

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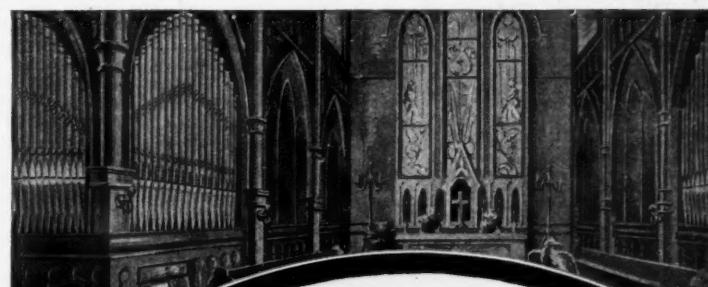
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A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JANUARY 1, 1915.

Readers of **The Diapason** should notify us immediately in case of failure to receive the paper. To assure uninterrupted receipt by mail you are asked to send prompt notice of any change of address.

CHICAGO HAS OPPORTUNITY.

Chicago observed in December the twenty-fifth anniversary of the opening of the Auditorium—then and now the largest theater in the city, and then, as now, possessing the largest organ in the city. The fact recalled many memories to those who follow organ history. As shown by the files of papers of the day a quarter of a century ago, when the large Roosevelt instrument was placed in the immense building between Michigan boulevard and Wabash avenue, it was one of the seven wonders of Chicago. Clarence Eddy, who had so much to do with bringing about the success of the splendid instrument, had asked Theodore Dubois, under authority of the Auditorium directors, to write a composition for that occasion. Mr. Eddy played it Dec. 9 and Theodore Thomas directed the orchestra. The following taken from the Chicago Tribune just before the dedication no doubt will be of interest:

Two new organ compositions by prominent French composers will be heard for the first time at the opening of the Auditorium tomorrow evening, both having been written expressly for this occasion. M. Theodore Dubois is professor of composition at the Paris Conservatoire and organist of the celebrated Madeleine in Paris, where he succeeded the celebrated composer and organist, Camille Saint-Saens, in 1877. He is a fertile composer and thoroughly versed in his art. During his student years at the Paris Conservatoire he gained successively the first prizes for harmony, fugue, and organ, and finally in 1861, under Ambroise Thomas, the Grand Prix de Rome, the highest aim of a student's ambition. The Triumphal Fantasy which Mr. Dubois has written for the organ, with orchestral accompaniment, was in compliance with a request by the Auditorium management. The work is characterized by great breadth and clearness, with strong contrasts of tone color, introduced with great skill. The workmanship is thoroughly artistic and the composition is one which will undoubtedly prove to be of great interest.

Le Menestrel of Paris has the following in a recent issue:

"From Chicago we hear that an immense and magnificent concert hall is being constructed there, in which a great monumental electric organ of 109 stops, 7,193 pipes and 58 combination pistons and pedals is being built. The inauguration of this hall and this splendid instrument will take place in December. This will be a grand festival occasion. At the request of the directors, M. Theodore Dubois, the eminent composer, has written a grand inaugural piece called 'Triumphal Fantasy' for organ and orchestra. Those who have examined the score predict a most impressive effect. This piece cannot be played or published in France until after its performance and publication in America. We shall then have a copy of this work by M. Dubois. This is an honor and a pleasure in which the Americans express great pride."

The organ Hilborne L. Roosevelt built for the Auditorium has 109 speaking stops. It is one of the early electric actions. Here is an instrument which should be used daily or weekly for organ recitals by one or more of the Chicago organists of the first rank. The matter could be arranged easily and this city could have without much expense what other

smaller cities are enjoying at the cost of thousands for large organs. Instead of this the Auditorium organ is said to be kept most of the time in such a condition that it is hardly fit to use. It is to be wished that someone with enough influence to move those in authority would bring a boon to the many who are within easy distance of the Auditorium during their luncheon hour or on Sundays to see the chance presented. Chicago has the organ and it has the organists—all it lacks seems to be the ability to realize the value of its possessions.

AT THE BEGINNING OF 1915.

As the readers of **The Diapason** form a happy family in the truest sense, we can speak with sincerity when we wish them all a happy New Year and feel that it is more than a mere formality. The organists are on the threshold, in our opinion, of a twelve-month that will be as prosperous and interesting for them as any year in history ever was. All of us are affected by the war and its horrors resound in our ears daily, but that, we hope, will not last another year. Meanwhile the demand for capable organists continues to grow and the use to which a good performer on the king of instruments can be put seems to have much wider bounds than it ever had before. Organ building at the same time has become a profession of much greater prominence in the field of trade and manufacture. Perhaps not all the product is put to as dignified and uplifting a use as it was a decade ago, but it cannot be denied by the most conservative critic of present-day conditions that there is an educational opportunity before the organ builders and the organists who cater to the theaters and moving-picture performances, which, if they grasp it in the proper way, will make their profession much more profitable without any loss of rank from the artistic standpoint. There is just as much possibility of educating the masses in the "movie" as there is in opera and recital.

To revert to the matter of the happy family **The Diapason** claims: We see from time to time in the leading musical periodicals of the country laudatory letters from their readers. It is a pleasure to read them and to know that these editors are appreciated and are being encouraged. But this office is the constant recipient of so many letters from men who by means of kind words no doubt wish to spur us on to better efforts that we could not print them all without enlarging our paper. The **Diapason** is doing nothing to deserve encomiums—it is merely trying to fill the field which it occupies without prejudice and in a representative manner. But if there is a periodical anywhere which has more generous readers and seemingly more interested ones than **The Diapason**, we are sure its editor has much for which to be thankful at the beginning of 1915.

That is why we started out by wishing our readers a happy New Year with such protestations of sincerity. We feel that they and we look out upon a world in which, so far as the organ is concerned, every prospect pleases and not even man is vile.

Mr. Eddy Plays "Messiah."

The San Antonio Musical Festival Association will present the Musical Festival Chorus in a production of Handel's "Messiah," at the new Brady Theater in San Antonio, Tex., the evening of Jan. 4, under the direction of H. W. B. Barnes, with the assistance of the Oratorio Quartet of New York City, and with Clarence Eddy at the organ. Mr. and Mrs. Clarence Eddy opened their apartment to the pupils of the Walter Spry Music School Dec. 18, and a charming evening was spent. An impromptu program was given by pupils of Mrs. Eddy as well as pupils of Messrs. Spry, Kortschak and Lemont.

The Hinners Company has completed an organ which cost \$2,600 in St. Cyril and Methodius Slovak Catholic church at Joliet, Ill., and it was opened by John A. Rezek, organist of the church.

CONVENTION OF THE GUILD

[Continued from Page 2]

expressive playing as to the presence in the gathering of Mr. Foote in his amiable self. Kinder's stirring Grand Choeur was an appropriate finale for the concert.

William John Hall, dean of the Missouri chapter, did not need to be shown, as people from his state are said to require—but rather was able to show his hearers much that they will do well to remember. Mr. Hall pointed out the startling progress in the development of the choral side in church music. He was jestingly dared to tell the truth about church music and did so without hesitancy, arousing hearty applause. The St. Louis man was delightfully witty, terse and forceful, and his words carried conviction.

The general discussion of this address proved almost too hot for the **Diapason** press, but it was followed by the speech of Henry Dike Sleeper. Professor Sleeper proved himself to be wideawake to appreciation of music and gave a master stalk at the critics who claim impregnable, consummate appreciation. His paper was full of valuable educational ideas. Mark Andrews drew storms of applause with his witty but always direct remarks.

Wednesday Afternoon.

At the afternoon session Everett E. Truette, the noted Boston organist, led the interesting discussion on the subject "What Constitutes a Church Organist and Wherein Are Our Present Methods of Instruction Defective." He defined many of the fifty-seven varieties of organists. He pointed out many practical attainments invaluable to the player, including broad views and sympathy for others in their work, and said that too much attention to choirmaster's duties often led to neglect of the organ. Mr. Truette recalled some atrocious transgressions of organists which caused hearty ridicule. Mr. Truette's address provoked general discussion. John Hyatt Brewer effectively pointed out the great value of staccato playing in organ rhythm for the sake of clarity.

Arthur Foote, the distinguished American organist, received an ovation when he arose to present the question of the guild examinations and their importance to the practical organist. He immediately brought about a lively discussion. Warren R. Hedden, who was slated to lead the discussion, was heard with tense attention.

James T. Quarles of Cornell University gave the closing recital. Four recitals in two days might have been expected to exhaust the patient endurance even of organists, but this audience wanted more. Mendelssohn's third sonata is a most effective, dignified, beautiful and well written example of what organ music in its purer sphere can be. Cesar Franck's compositions, like sermons, are too often spoiled by impossible and unreasonable length. Brahms' "Es ist Ein Ros' ent-sprung" was greatly helped in the understanding and appreciation by the excellent translation of its chorale basis, which Mr. Quarles had made for us. Vierne made most appropriate finale for a series of most extraordinary recitals.

These four recitals are events of greatest significance and evidence that the organ is a concert instrument of indisputable preeminence.

The Banquet.

Eating is not a symptom peculiar to the organist, though we have often heard of organists who do eat—when they have the money. But this is the occasion on which we, as organists, are actually, seriously and officially eating. If other organists envy us this opportunity, it is their fault for not having attended this first congress of the American Guild of Organists.

The spirit of the entire congress was so jovial, and yet serious, so cordial, and yet so eminent in personnel that the whole affair could have no other termination than in a banquet of this very same jovial,

CONVENTION RECITALS.

Charles Heinroth, Pittsburgh. Overture to "An Occasional Oratorio," George Frederic Handel. Nocturne in A flat, Giuseppe Ferrata.

Passacaglia, Johann Sebastian Bach. Caprice ("The Brook"), Gaston Marie Dethier. "Dithyramb," Basil Harwood. Theme, Variations and Finale in A flat, Louis Thiele.

Samuel A. Baldwin, New York. Prelude in E flat, Bach. Chorale Prelude, "Jesu, Meine Zuversicht," Bach. Scena Pastorale, Op. 132, No. 3, Bossi.

Symphony No. 1, Op. 20 (two movements), Maquaire. Andante from First Sonata, Borrows. Toccata in A, Frysinger. Nocturne, Op. 50, No. 6, Foote. Grand Choeur, Kinder.

T. Tertius Noble, New York. At the festival evensong in connection with the convention Tuesday evening Mr. Noble gave this service at St. Thomas':

Processional Hymn, 407. Psalms, 148, 149, 150. Magnificat and Nunc Dimittis in B minor, Noble.

Anthem, "Fierce was the wild bellow," Noble. Hymn, 49.

Address, The Rector, the Rev. Ernest M. Stires, D. D. Solemn Te Deum in B minor, Noble.

Benediction. Recessional Hymn, 52.

Concluding Voluntary, Fantasia in F minor, Mozart.

William Churchill Hammond. Passacaglia in B flat major, Frescobaldi.

Andante (from a quintet), Mozart. Sketch Oriental in C minor, Bird. Spring Song in D major, Holbrooke.

Sonata in E flat, Fink. Scherzando, Op. 29, No. 3, Pierne. Benediction Nuptiale, Saint-Saens. Piece Symphonique in C minor, Grieg.

James T. Quarles. Choral Song and Fugue, Wesley. Sonata, No. 3, in A major, Mendelssohn.

Meditation, Bubeck. Two chorale vorspiele—(a) "Es ist ein 'Ros' entsprung," Brahms; (b) "Wie Schon leucht' uns der Morgenstern," Karg-Elert.

Fantasia in A minor, Franck. "Noctes d'Or," Roques.

"Evensong," Martin. "Procession Indienne," Kroeger. Finale from Symphony 1, Vierne.

cordial fellowship. At the close of this congress many thoughts in reflection are certain to fill the mind. That it is a triumph for J. Warren Andrews, warden of the guild, is an established fact; and that Carl G. Schmidt is a genius at program-making is equally established. When the congress moves to other shores can this standard be maintained? That is somebody else's question. But we all shall certainly answer in anticipation: Yes!

Directed by J. H. Francis. Though primarily known as an organist and organ composer, J. Henry Francis continues to obtain excellent results with his high school chorus and orchestra at Charleston, W. Va. Dec. 4 these organizations gave their annual fall concert under Mr. Francis' direction. To emphasize further the varied activities of Mr. Francis, an oratorio recital was given by the Charleston Choral club, which he leads, at the Baptist Temple Dec. 8. Solos and choruses from the "Messiah," the "Redemption," Mendelssohn's "Hymn of Praise," the "Elijah," Spohr's "Crucifixion" and Massenet's "Mary Magdalene" were sung.

TALKS WITH MUSIC GIVEN BY DEMAREST

SEASON SERIES OF RECITALS

Noteworthy Undertaking by Organist of Church of The Messiah in New York City is Repeated
—Guild Hears One.

Clifford Demarest, F. A. G. O., is repeating this year an undertaking which has been one of the most interesting and valuable of all the activities of the New York organists. He is again giving a series of six free recitals with talks on music in the Church of the Messiah, Park avenue and Thirty-fourth street, on Thursdays in December and January. All the recitals except the first were given at 4 o'clock in the afternoon. The first was one of the A. G. O. series and therefore was arranged to take place in the evening. Mr. Demarest played as follows in the December recitals:

Dec. 3 — Sixth Symphony (two movements), Widor: Barcarolle in B flat, Faulkes; Fugue in E flat (St. Ann's), Bach; Prayer and Cradle Song, Guilmant; "Piece Heroique" Franck; "Sunset and Evening Bells", Federlein; Aria in D (MS), Demarest; Tone Poem, "Finlandia", Sibelius.

Dec. 10—Festival March, Foote; Meditation Serieuse, Bartlett; "My heart ever faithful," Bach; "Salut d'Amour," Elgar; Intermezzo in B flat minor, Callaerts; Andante Religioso, Thome; Finale from "First Sonata", Mendelssohn.

Dec. 17—"Suite Gothique," Boellmann; "A Phantasy," Ford; Christamas Pastorale, Merkel; "Marcia Festiva," Bossi; Andante Cantabile and Finale (Symphony 4), Widor.

Jan. 7 Mr. Demarest will play Sonata in G minor (two movements), Merkel; Aria in D, Bach; Marche Religieuse, Guilmant; "In the Garden" and Bridal Song ("Wedding Symphony"), Goldmark; Toccata in E, Bartlett.

After the recital Dec. 3 there was an informal meeting of the guild in the lecture room. R. Huntington Woodman read a paper on "Musical Tradition; Does it Help or Hinder."

EMOTION IN MUSIC SHOWN

Interesting Lecture by Ernest R. Kroeger of St. Louis.

"The Emotional and Picturesque in Music" is the title of a very interesting lecture-recital by Ernest R. Kroeger, the St. Louis organist and composer. Mr. Kroeger gave this recital before the Fortnightly Musical club of St. Joseph, Mo., Dec. 14. To show the wide range of emotions illustrated and the clever presentation of each the following is taken from Mr. Kroeger's program:

The Emotional in Music—The Philosophical Temperament (Fugue in C minor, Bach); The Religious Element ("Ave Maria", Liszt); Joyousness ("Marche Mignonne," E.

Poldini); Sadness (Adagio from "Moonlight" Sonata, Beethoven); Passionate Fervor (Presto from "Moonlight" Sonata, Beethoven); Grief (Funeral March, Chopin); Love ("Liebestod" from "Tristan and Isolde," Wagner-Liszt); Contrasting Emotions (Scherzo in C sharp minor, Chopin).

The Picturesque in Music—Woodland Music ("Waldesrauschen," Liszt); Water Music ("Egeria," Kroeger); Fire Music (Magic Fire Charm from "Die Walkure," Wagner); Night Music ("La Nuit," H. H. Huss); Spring Songs ("To the Spring," Grieg); Slumber Songs (Berceuse, Chopin); Childhood Scenes ("Traumerei," Schumann); Bird Music ("Hark, Hark, The Lark!" Schubert-Liszt); Fairy Music ("Dance of the Elves," Kroeger).

Invention by J. F. Reuter.

J. F. Reuter, the able organist of Zion Lutheran church, Chicago, is building in the organ he plays a reversible pedal which brings on and off fortissimo to great and swell forte pedals, of his own invention. It is nearly completed and already in working condition. In this way Mr. Reuter gets eight combination pedals out of six and a dead stop, the bellows signal, is utilized as draw stop for the fortissimo as well as indicator for the reversible pedal. Formerly all great and swell stops were connected to the forte pedals. In May the organ was thoroughly cleaned and overhauled by Julius Jaekel of Chicago, and a new gamba and a full length salicional bass were put in. The old dulciana is now in a practice organ at River Forest, and the former gamba has taken its place, voiced softly.

Henry Bethuel Vincent of Erie, Pa., gave the opening recital on a Möller organ at the First Methodist church of Independence, Kan., Nov. 27. The organ was given by John M. Landon and Albert Landon in memory of Mrs. Annie M. Landon.

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Example "A"—Seven Stops

Great	Swell	Pedal—(Augmented)
8' Diapason	8' Salicional	16' Bourdon
8' Melodia	8' Stopped Diapason	8' Gedackt
8' Dulciana	4' Flute	

In which the Great is without 4' Flute and the swell is without a soft stop or variety giving warmth.

Example "B"—Seven Stops

Great	Swell	Pedal—(Augmented)
8' Diapason	8' Salicional	16' Bourdon
8' Gedackt	8' Voix Celestes	8' Gedackt
8' Dulciana	8' Gedackt	
4' Flute	8' Dulciana	4' Flute

In Example "B" the Gedackt, Dulciana and 4' Flute are made interchangeable and the money formerly invested in a Melodia is now paying for a Voix Celestes. The Dulciana now being interchangeable, the Swell has five resources instead of three, the Great four instead of three, both manuals have 4' Flutes, a soft stop, and above all, adaptability to each other.

We invite all who do not approve the interchangeable, "Duplex" or "Unified" stop to equal this scheme shown in Example "B" with any possible arrangement of seven stops, with none interchangeable. The Pedal is reckoned as one stop since the Gedackt is an augmentation of the Bourdon.

The influence of any individual on an art may be measured somewhat by the extent to which his ideas are adopted. The interchangeable stop idea was not well protected by patent and its use is widespread. Self-respecting builders have found ways of accomplishing this end without infringement; others have appropriated it bodily as patented. Attempts have been made to take the credit of this invention away from its inventor. Inasmuch as the interchangeable stop appears in almost every instrument bearing the Skinner name and it is on record in the patent office, we fully expect to substantiate our claim.

In connection with the above examples of seven stop organs, we wish to state positively that the impression current that we are not interested in small organs is wholly erroneous. We made the small organ worth while. We made the first small organ that sounded like a big one and that was really flexible. Price, as above, Example "B," \$2,650, set up complete with motor.

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CASAVANTS FINISH
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DEDICATION AT CHAMPAIGN

Charles Heinroth Plays on Sixty-Stop
Illinois Instrument—Three-
Manual at De Pauw Has
Been Completed.

Two large college organs have just been completed and both are the work of Casavant Brothers at their factory in South Haven, Mich. The sixty-stop instrument at the University of Illinois, Urbana-Champaign, has been fully described in The Diapason. It was opened Dec. 2 with a concert by Charles Heinroth, the noted Pittsburgh organist. The other organ is at De Pauw University, Greencastle, Ind. It was dedicated Dec. 19 by Charles Galloway of St. Louis.

The University of Illinois organ cost approximately \$18,000, not including the elaborate alterations in the building and the necessary expense in installing the instrument. Its sixty stops are well chosen and beautifully blended.

The vesper organ recitals which will be held every Sunday from 4 to 5 during term time are open free to all and are designed to present in greatest variety the organ literature of all nations. The program of the dedicatory recital was a peculiarly happy collection of representative compositions, original and arranged for the organ. Mr. Heinroth played for the opening the following selections: Overture to "Tannhaeuser," Wagner; "Pastorale in A major," Guilmant; Andante from Symphony in D, "Clock Movement," Joseph Haydn; Fugue in D major, Bach; "Le Cygne" ("The Swan"), Saint-Saens; Praeludium, Armas Jarnefelt; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Symphonic Poem, "Finlandia," Sibelius; Spring Song, Alfred Hollins; Toccata from Fifth Symphony, Widor.

The specification of the organ installed in Meharry Hall at De Pauw University follows:

GREAT ORGAN.
Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Doppel Flute, 8 ft.
Dolce, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Super Octave, 2 ft.
Trumpet, 8 ft.
Chimes, 20 bells.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viola di Gamba, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Traverse Flute, 4 ft.
Fifteenth, 2 ft.
Mixture, 3 rks.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.
Harp, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Wald Flute, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.

PEDAL ORGAN.
Double Open, 16 ft.
Bourdon, 16 ft.
Gedeckt, 16 ft.
Flute, 8 ft.
Bourdon, 8 ft.
Trombone, 16 ft.

There is a full series of couplers, pistons and accessories.

Recital by Fred S. Smith.

Fred S. Smith, organist and choir-master at Trinity Lutheran church, Hagerstown, Md., gave a recital in St. John's Reformed church at Chambersburg, Pa., New Year's Eve. Mr. Smith's program included numbers from the works of Mendelssohn, Borowski, Shelley, Frysinger, Hollins, Faulkes and Dubois. Miss Ruth Jamieson Lippy, soprano, a pupil of Herbert Wilber Green, assisted Mr. Smith.

Mrs. A. N. Brady has offered to St. Paul's church at Troy, N. Y., an organ in memory of her daughter, Mrs. Flora Brady Gavit, and has made provision for the upkeep of the instrument and for its replacement with a new one in the future through an adequate endowment fund.



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HIGH SCHOOL OPENS BIG MOLLER ORGAN

IMPETUS GIVEN TO MUSIC

Four-Manual Instrument in the Washington Irving Building in New York City Largest Installed by Board.

Education in music for the public school pupil in New York City received a decided impetus through the recent dedication of the new Möller organ in the Washington Irving high school. The opening recital was given by W. A. Goldsworth, organist of St. Andrew's church, Nov. 15, at 3:30 p. m. The organ is a powerful four-manual with electric action and cost \$10,750. The contract was awarded after the submission of a large number of bids. The specification of the instrument follows:

GREAT ORGAN.

1. Bourdon, 16 ft.
2. Open Diapason, 16 ft.
3. Open Diapason, 8 ft.
4. Open Diapason, 8 ft.
5. Gamba, 8 ft.
6. Doppel Flute, 8 ft.
7. Gemshorn, 8 ft.
8. Clarabella, 8 ft.
9. Octave, 4 ft.
10. Hohl Flute, 4 ft.
11. Super Octave, 2 ft.
12. Tuba Profunda, 16 ft.
13. Harmonic Tuba, 8 ft.
14. Tuba Clarion, 4 ft.
15. Chimes, 20 tubes.

SWELL ORGAN.

16. Viol Dolce, 16 ft.
17. Open Diapason, 8 ft.
18. Stopped Diapason, 8 ft.
19. Echo Salicional, 8 ft.
20. Viole Celeste, 8 ft.
21. Viole d'Orchestre, 8 ft.
22. Viol d'Gamba, 8 ft.
23. Harmonic Flute, 4 ft.
24. Spitz Flute, 8 ft.
25. Flauto Traverso, 8 ft.
26. Violina, 4 ft.
27. Flageolet, 2 ft.
28. Dolce Cornet, 3 rks.
29. Orchestral Oboe, 8 ft.
30. Cornopean, 8 ft.
31. Vox Humana, 8 ft.
32. Double Oboe Horn, 16 ft.

CHOIR ORGAN.

33. Quintadena, 16 ft.
34. Geigen Principal, 8 ft.
35. Dulciana, 8 ft.
36. Melodia, 8 ft.
37. Unda Maris, 8 ft.
38. Concert Flute, 8 ft.
39. Flute d'Amour, 4 ft.
40. Piccolo, 2 ft.
41. Clarinet, 8 ft.
42. Cor Anglais, 8 ft.
43. French Horn, 8 ft.

SOLO ORGAN.

44. Tuba Profunda, 16 ft.
45. Harmonic Tuba, 8 ft.
46. Tuba Clarion, 4 ft.
47. Philomela, 8 ft.
48. Flute, 4 ft.
49. Gross Gamba, 8 ft.
50. Gross Flute, 8 ft.
51. Harp Celesta.

PEDAL ORGAN.

52. Harmonic Bass, 32 ft. (resultant.)
53. Open Diapason, 16 ft.
54. Bourdon, 16 ft.
55. Lieblich, 16 ft.
56. Viol Dolce, 16 ft.
57. Quintadena, 16 ft.
58. Cello, 8 ft.
59. Flute, 8 ft.
60. Melodia, 8 ft.
61. Double Oboe Horn, 16 ft.
62. Tuba Profunda, 16 ft.
63. Harmonic Tuba, 8 ft.

The completion of the organ in the auditorium of the Washington Irving high school marks the highest point so far reached by the building bureau in carrying out the policy,

established by the board of education, regarding the installation of pipe organs in the high schools in the City of New York—for it is easily not only the largest, but has the greatest tonal range of any of those which so far have been installed," says an announcement by the board.

"It is customary, in awarding a contract for so large and important an instrument as this one is, for those who are intrusted with the responsibility to limit competition to two or three firms, or to place the order without open competition, as was done when the contract was let for the organ in the great hall of the College of the City of New York. Custom, in this case, did not govern, for the work was advertised, plans and specifications having been prepared by the building bureau (under whose supervision the work has been done), and the contract was let to the lowest bidder.

"A few details as to the tonal equipment are given, on account of their interesting character: In the great we have two eight-foot diapasons and one sixteen-foot; in the swell, two of eight feet; in the choir, one eight-foot—a total of six, each one quite different from the other. The oboes in the swell are particularly characteristic, the sixteen-foot being wonderfully smooth and sonorous. The tubas, voiced on ten-inch wind pressure, are powerful, but not noisy, and the lower pipes are made of wood, thus producing a tone which is round and rich. The lowest pipe stands eighteen feet high. There are eight reed stops, varying in power and tone color from the tubas, of eighty-five notes, to the clarinet. Of strings there are eight stops, which,

especially when coupled with the four-foot and sixteen-foot pitches, are peculiarly effective. The harp celesta—forty-nine notes—bars of steel with resonators of wood of different lengths and sizes, is very effective, and the magnificent scale of the sixteen-foot open diapason, eighty-five notes, which is made available throughout on the great organ, gives a massive dignity to the full organ which is so often felt to be lacking in a large instrument. The pedal organ is of great power and, it should be noted, is wholly expressive.

"The chimes, which are in the great, were placed in the organ by the teaching staff of the school as a mark of their high regard for and appreciation of the services of the late Patrick F. McGowan, sometime chairman of the committee on buildings of the board of education, who was ever a devoted friend and sturdy champion of this school.

"The organ is enclosed in chambers at each side of the stage—the great, solo and part of the pedal at the right, and swell, choir and the remainder of the pedal at the left. These chambers are 29 feet 6 inches high, thus affording ample room for the longest pipes. The size of the instrument is wholly disguised by the fact that, except for the two small bays of pipes on each side of the proscenium arch, there is no indication of the existence of the instrument."

Mr. Goldsworth played the following well-selected program: "Hosanna," Paul Wachs; "En Bateau," Debussy; Finale to First Act, "Lohengrin," "Song to the Evening Star," "Tannhaeuser," and Introduction to Third Act, "Lohengrin," Wagner;

"St. Swithin's Chimes—Robin Hood," DeKoven; "To a Wild Rose," MacDowell; "Gavotte" ("Mignon"), Thomas; "Day Break," "Ase's Death" and "Anitra's Dance" ("Peer Gynt" Suite), Grieg; Prelude in C sharp minor, Rachmaninoff; Old Welsh Air, Traditional; "La Boheme" (excerpts), Puccini; "Humoresque," Dvorak; "Adieu du Soldat," Pauer.

The forty-stop three-manual organ built by the J. W. Steere & Son Company for Zion Lutheran church at Lancaster, Pa., was dedicated early in December. George Benkert presided at the keydesk.

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FROM THE DIAPASON FOR JANUARY

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THE ORGANIST'S PERQUISITES

[From a "Talk With Laymen" in the *Etude*.]

There are certain perquisites which are the outcome of the need for special services and special preparation, which should in justice be a source of additional revenue to the organist. In many of the large New York churches the rule is made that the organist shall receive his special fee for special services, whether he plays or whether the organ is played by another. With some metropolitan churches the fee for musicians taking part in a wedding or other special service ranges from \$25 upward. In this way some important church musicians in New York earn from \$5,000 to \$10,000 a year through their church work, perquisites, teaching, etc.

While this is admittedly a considerable sum for a professional man, compare it with the huge fees received by doctors and lawyers who have risen to the top of their professions. In many cases these men have not worked any longer or harder than the organist. More than this, the organist has had to pay handsomely for his special training, while his brothers in other professions have in many instances received their instruction at very low rates in heavily-endowed institutions.

The organist who receives \$25 for playing at a wedding has very likely spent quite as much time, money and effort in learning how as has the great physician who receives \$1,000 for performing a twenty minute operation.

An organ built by M. P. Möller at the First Reformed church, Greensboro, N. C., was used for the first time Dec. 20.

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MINNEAPOLIS, MINN.

Marshall Erects Cincinnati Organ.

O. Marshall of Kansas City has just erected at Cincinnati a three-manual Austin, with detached console, of the latest electric type in the College Hill Presbyterian Church. The organ was finished in time for Christmas, and it took only fourteen days to complete the work. The organ is a memorial to Mrs. Peter G. Thompson and is given by Mr. Thompson.

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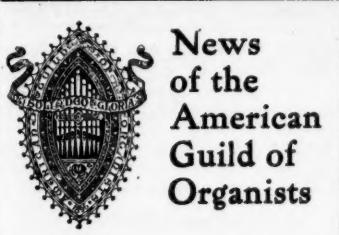
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News of the American Guild of Organists

Headquarters.

At the meeting of the council on Monday, Nov. 30, there were present J. Warren Andrews, Elmer, Milligan, Baier, Brewer, Buhrman, Coombs, Day, Demarest, Dickinson, Federlein, Gale, Hedden, James, Munson, Keese, Norton and Schlieder. Several amendments to the constitution and by-laws, as well as the admissibility of the organization of sub-chapters, were discussed.

Philip James was elected to serve on the council, taking the place of Richard Henry Warren. The following were elected colleagues:

J. Philip Dunn, Jersey City, N. J.
Fred C. Lee, Rochester, N. Y.
Harold B. Harper, Rochester, N. Y.
Lillian R. Kelley, Summit, N. J.
Marguerite Bartholomew, Atlanta, Ga.
Mrs. A. L. Cumming, Atlanta, Ga.
Eva O. Davis, Atlanta, Ga.
C. W. Dieckmann, Decatur, Ga.
Mrs. O. A. Farrar, Atlanta, Ga.
Miss Clare Harden, Atlanta, Ga.
Cliff Mable, Decatur, Ga.
J. P. O'Donnell, Atlanta, Ga.
Adelaide M. Stephens, Atlanta, Ga.
Mrs. Philip Weltner, Atlanta, Ga.
Miss Elizabeth Stahlbrodt, Rochester, N. Y.
Roy Curtis Nagel, Norwich, N. Y.
Arthur Payne, Geneva, N. Y.
James Irwin Turner, Washington.
Robert E. Skafte, Boston.
Rene L. Becker, Belleville, Ill.
Lillian Carpenter, Brooklyn.
Elliot Baldwin Hunt, Ossining, N. Y.
Charles B. Schumacker, Brooklyn.
Frank T. Seibert, Elizabeth, N. J.
Worth B. Stottlemeyer, Waynesboro, Pa.
Howard O. Wood, Jamaica, N. Y.
Johanna Zuydhoek, Briar Cliff Manor, N. Y.
Marshall S. Bidwell, Cambridge, Mass.
John Mills Mayhew, Lincoln, Neb.
A. M. Gardner, Boston.
J. D. Martin, New York City.

Tennessee Chapter.

The December meeting of the Tennessee chapter was held Tuesday, the 8th, in the studio of Miss Ellie Cursey, Glaslyn Building, Memphis, and was well attended. The treasurer reported that the finances were in good condition, as every member had paid his dues up to April, 1915. A very interesting address was given by Enoch T. Walton on "The Advantage to Organists and Pianists of Physiological Study."

The dean, John B. Norton, stated that arrangements had been made for addresses before the chapter as follows:

January—"The Development of Church Music," by Ernest F. Hawke.
February—"Pianoforte Technique," by J. Paul Stalls.

March—"The Accompaniment of Moving Pictures," by Sam W. Pearce.

April—"The Business Management of Church Choirs," by Edmund Wiley.

A committee composed of Miss Andrews, Miss Taenzer and Mr. Walton was appointed to consider the arrangements of a chapter dinner.

Mr. Norton announced that, having served two terms as dean of the Ohio chapter of the A. G. O. and one term as dean of the Tennessee chapter, he would on no account consider re-election. Consequently a committee was appointed, consisting of Mrs. E. A. Angier, Mrs. Sam Oppenheimer, Miss Belle Wade, Sam W. Pearce and Mr. Norton, to nominate officers for the chapter to act after May, 1915.

Organ recitals under the auspices of the chapter are to be given by Mr. Boutelle and Mr. Hawke in January and March, respectively.

Miss B. Wade and Sam W. Pearce, the committee on guild extension, expect to have several new members for the chapter after the new year.

Georgia Chapter.

The first recital of the first series by the Georgia chapter was given by this newly-organized branch of the

guild Dec. 15. Miss Eda E. Bartholomew, whose reputation as an artist at the console has reached far beyond Atlanta, played, and the recital was given at St. Mark's Methodist church. Her program was: Prelude and Fugue in A minor, Bach; Sunrise, Op. 7, No. 1, Sigfrid Karg-Elert; Melodie in E, Rachmaninoff; Toccata, E, d'Evry; "Reve Angelique," Op. 10, No. 22, Rubinstein; Introduction and Passacaglia, Max Reger; "Echo Bells," John Hyatt Brewer; Ballet, Debussy; First Movement of Fifth Symphony, Widor; March from "Sigurd Jorsalfar," Grieg.

Future recitals of the chapter are announced as follows:

Jan. 19.—Walter Peck Stanley, Ponce de Leon Avenue Baptist church.

Feb. 16.—Charles A. Sheldon, Jr., Trinity Methodist church.

March 16.—Miss Marguerite Bartholomew, Harris Street Presbyterian church.

April 20.—Miss Linnie Blosser, Park Street Methodist church.

May 18.—Edwin Arthur Kraft, the Auditorium.

New England Chapter.

Following is the schedule of the chapter for 1915:

Jan. 3—Thirty-third recital, Harvard Club, Boston, 5:15 p. m.

Jan. 6—Social meeting, H. M. A. rooms, Boston.

Jan. 8—Fifty-fifth service, Porter church, Brockton.

Jan. 11—Thirty-fourth recital, First Baptist church, Newton Center.

Jan. 20—Fifty-sixth service, Cesar Franck's mass, First Church in Boston.

Jan. 26—Thirty-fifth recital, First Unitarian church, New Bedford.

Feb. 10—Annual dinner, Hotel Vendome, Boston.

Feb. 28—Fifty-seventh service, Second church, Holyoke.

March 7—Fifty-eighth service, Mount Holyoke College, Holyoke.

March 14—Fifty-ninth service, Trinity church, Springfield.

May 5—Sixtieth service, Harvard church, Brookline.

May 13—Sixty-first service, Christ church, Fitchburg.

May 20—Sixty-second service, Christ church, Andover.

T. Tertius Noble of St. Thomas' church, New York, played before the New England chapter Dec. 3 at Emmanuel church, Boston, and drew a large audience. Mr. Noble delighted the Boston organists with these selections: Toccata and Fugue in F minor, Noble; Chorale Prelude "O Gott, du frommer Gott," Karg-Elert; Minuet and Trio, Calkin; Interlude in D, Harwood; Sonata in D minor, No. 5, Merkel; Air and Variations, Rea; Solemn Prelude, Noble; Concerto in G minor, Camidge.

Dec. 8 Appleton chapel, Harvard University, was the gathering place of the chapter to hear another distinguished guest, Alfred Brinkler, A. R. C. O., organist of St. Luke's Cathedral, Portland, Maine. Mr. Brinkler played this program: Fantasia Overture, Garrett; Berceuse, Dickinson; Sonata, E flat minor, Op. 119, Rheinberger; Pastorale, Claussmann; Grand Choeur in G (MS.), A. Brinkler; Intermezzo, J. H. Rogers; "Bethlehem," Malling; Toccata from Fifth Symphony, Widor.

Illinois Chapter.

On Sunday afternoon, Dec. 20, at 4 o'clock, the chapter held a public service at Trinity Episcopal church, Twenty-sixth street and Michigan avenue. Three well known organists played solo numbers. Florence Hodge, A. A. G. O., organist and director at the Edgewater Presbyterian church, played the Adagio from the sixth and the "Marche Pontificale" from the first symphony, by Widor. Mason Slade, organist and choirmaster at Christ church, Woodlawn, and W. D. Belknap, organist at the

Fourth Church of Christ, Scientist, both of whom studied with Guilmant in Paris, played numbers which they studied with Guilmant himself—the well-known Entrée from the Seventh Sonata and two novelties, "An Old Christmas Melody," written on "Sleep Well, Thou Child of the

Skies," and the Scherzo Symphonique, both by M. Guilmant.

Trinity vested choir of men and boys sang the regular form of evening service, using the Magnificat and Nunc Dimittis by J. C. Marks in D major and the anthem, "While Shepherds Watched Their Flocks By Night," by Sir George Martin, a Christmas anthem of rare beauty. The new three-manual Austin organ was used. It is pronounced one of the best Episcopal church organs in Chicago. Irving C. Hancock, the organist and choirmaster of Trinity, played the service. Masters Stuart McCombs and Eugene Farrell, Arthur Scott, tenor, and Raymond Gifford, barytone, were the solo voices.

The Rev. John Moore McGann, rector of Trinity, delivered an address on "Congregational Singing."

"The Significance of Organ Music in the Church Service" was the theme at the December dinner of the chapter Dec. 3, at the Kuntz-Remmler restaurant. Rosseter G. Cole led the discussion and referred to the ideal conditions when in the Lutheran church of Germany every organist made his playing as much an expression of the subject of the service as did the minister. A number of others took part in the discussion. About twenty-five were present at the dinner.

The quartet of the Sunday Evening club and that of St. Paul's Universalist church assisted in a public service at St. Paul's Dec. 1. Mrs. Wilhelm Middelschulte, organist of the church, played the service. Dr. Louis Falk and Palmer Christian played solo numbers.

Central New York Chapter.

The regular meeting of the Central New York Chapter was held in Grace church, Utica, Wednesday evening, Dec. 2. The amount of subscribers' fees was definitely settled and a plan was adopted to increase the subscription list. Two delegates were appointed to attend the first annual convention of the guild—Mrs. Skerrit of Utica and Harry Mason of Syracuse. It was learned that a goodly number had played the Festival March of Arthur Foote at their Thanksgiving service.

The address of the evening followed. The Rev. Dr. Keever of Utica spoke on "Order in Church Worship," and an interesting discussion followed.

At the next meeting Ernest M. Skinner is to speak on "Organ Construction," emphasizing the art and blending of tone color.

Work of Charles D. Irwin.

Charles D. Irwin, the Boston organist and well-remembered as a former Chicago organist, is giving excellent music to the people of the Leyden Congregational church of Brookline and has a quartet which has few superiors in the east. Among Mr. Irwin's recent numbers at church services have been: Melody in A flat, John A. West; Postlude in D minor, Irwin; "Vision," Horatio W. Parker; Triumphal March, Wachs; "Legend," Friml; Grand Choeur from Suite in G minor, Truette; "Traumlied," Frysinger; Postlude in C, Lutkin; Grand Choeur in G, Salome; Festival March, Foote; Pastorale in F sharp, Driffeld; Toccata in G, Dubois; "Solemn Prelude" from "Gloria Domini," T. Tertius Noble; Toccata in A flat, Hesse.

De Prefontaine Directs Cantata.

C. B. Hawley's cantata, "The Christchild," was sung under the direction of Walter De Prefontaine, A. A. G. O., organist and director at the First Presbyterian church of Norristown, Pa., Dec. 10. As a fitting prelude Miss Catharine Morgan played Ralph Kinder's "At Evening" on the organ.

The Fourth Reformed church at Albany, N. Y., of which W. R. Vogel, Jr., is organist, has ordered an organ of M. P. Möller and it is to be finished by April 1.

N. A. Clark & Sons of Newark, N. J., have been commissioned to rebuild and modernize the organ in the Grand Avenue Reformed church at Asbury Park, N. J.

FAREWELL TO H. J. STEWART

San Francisco Bohemian Club Gives a Dinner in His Honor.

The San Francisco Bohemian Club members showed a measure of their appreciation of the pleasure they have derived from the work of their fellow member, Dr. H. J. Stewart, by making him the guest of honor at a dinner at the club Dec. 5. There were nearly 200 present. The affair was in the nature of a farewell to Dr. Stewart, who is shortly to go to San Diego, as announced in the December Diapason. He will be in charge of all the music given in connection with the San Diego exposition.

Frank P. Deering, president of the Bohemian Club, presided at the dinner. A feature of the occasion was the presence of a number of musicians. A musical program was given by the Bohemian Club brass band and the club chorus. As a tribute to the guest of honor, it rendered some of his most popular compositions.

AMERICAN MASTER ORGAN

By Gottfried H. Federlein.

There are many things original and altogether revolutionary about the American Master Organ Company. Usually the manufacturer of organs dictates what the organist may or may not have when specifications are being drawn up for a new instrument and suggestions from capable and progressive organists have seldom been graciously received, much less given any serious consideration by the conservative builder of organs. The American Master Organ Company presents at once a striking deviation from precedent in that the organists and those who control the future policy of the company are themselves organists of wide, practical experience. The results should therefore claim the interest of the organ world. Among those actively interested are Frank R. White, Augustus C. Ely and Dr. Gustave Widor-Ronfort, well known as demonstrators of the Hope-Jones organ.

A distinctive feature of the American Master organ for church use is the incorporation of the neo-unit system. Giving the advantages of the unit (borrowing) system, the new method does not limit the organist in the number of actual stops of the same family, and consequently insures the body and variety of foundation tone lacking in the purely unit organ.

The American Masters designed for use in home, school and theater are instruments that claim particular attention. The console alone is visible and consists of a grand piano with two keyboards, pedals and stop keys, the main instrument being placed in any desirable position and controlled from the console by a flexible electric cable.

Up to the present the pipe organ in the home has been a luxury possible only to the wealthy. These American Masters place the combined resources of organ, piano and the orchestra instruments at the command of one musician and in cost and space required lend themselves to the limitations of the average American home. The same considerations should give these instruments a strong appeal to the high-class moving picture theater, but it is principally in the home that they will represent an educational factor of far-reaching possibilities.

Charles F. Durner, Sr., Dead.

Charles F. Durner, Sr., a well-known old-time organ builder, died in December at his home, Quakertown, Pa. He was 76 years old and was born in Wurttemberg, Germany.

Kills Organist; Pays \$15,000.

In settlement of a suit by the widow of Herbert G. Loveday, organist of St. Mary's church, Tuxedo Park, N. Y., Robert D. Wren, president of the National Lawn Tennis Association, paid Mrs. Loveday \$15,000. The organist was killed by Mr. Wren's automobile last May.



BY HAROLD VINCENT MILLIGAN.

SIX COMPOSITIONS for the organ, for the morning and evening service, by H. Sandford Turner, published by J. Fischer & Bro., New York; price \$1.50.

These six compositions represent the best type of church music for the organ. The composer is an organist and the pieces are written with the skill that can come only through thorough and intimate knowledge of the instrument. They are very easy and will be welcomed by the teacher and the "beginning organist." At the same time their musical content makes them worthy of attention from the organist of more advanced technique. As their title indicates, they are essentially churchly in character and are to be especially recommended to the organist of good taste in whose busy life the Sundays occur with appalling frequency. "Morning Prelude" has character and dignity; "Now That Daylight Fills the Sky" is described by its sub-title, "Choeur Angelique," and makes effective use of the soft stops of the organ, strings, flutes and reeds; "Song of Triumph" is a postlude in march form; "Adoration" is a quiet prelude; "Now It Is Evening" is an offertory employing the oboe for a melody of much charm, and "Thanksgiving" is a postlude of vigorous character with a quiet middle section. All the pieces are available for two-manual organs.

An interesting fact about Mr. Turner, the composer, who is organist of a church in Paisley, Scotland, and teacher of organ playing in the Athenaeum School of Music, Glasgow, is that he is totally blind. His brother Frederick is also an organist and blind, and they were both educated at the Royal Normal College for the Blind, London. Besides numerous organ compositions, H. Sandford Turner has written a symphony for orchestra.

A word of praise should be spoken for the beautiful typography of the edition provided by Messrs. Fischer.

"YASNAYA POLYANA," by Harvey B. Gaul, published by the H. W. Gray Co., New York; price \$1.

This latest addition to the "St. Cecilia Series" of compositions for the organ, published by the H. W. Gray Company, is an interesting and ambitious piece, decidedly outside the beaten track of organ literature. The composer states that the themes used are built upon old Russian airs and that the composition is based on an incident in the life of Count Leo Tolstoy; but other than that slight hint he gives no clew to the significance or "program" of his work. To musicians the music itself will speak an intelligible language, but the general public, if it is expected to see the pictures and stories in its music, needs to be told what pictures and stories to expect, and the piece will have a greater chance of success on recital programs if the composer will furnish a little more information as to the meaning of his title and the "incident" that was the inspiration of the piece. It abounds in "modern" harmonies and he makes frequent use of the "whole-tone scale." In fact, it appears several times simply as an undisguised and unadorned scale. This may have been effective when whole-tone harmonies were startling novelties, but our ears have become accustomed quickly to the once piquant strangeness of it all, and the mere statement of a scale of whole tones is about as effective musically as the simple scale of C major would be in the midst of a composition in that key.

The piece begins with a beautiful chorale in F sharp major, in 5-2 time, followed by a short recitative passage leading to a second theme, "quasi andante," a very unmelodic melody

for great diapasons, accompanied by an arpeggio figure for the swell; this is developed at considerable length and leads, by means of "whole tone" harmonies, into the middle section, a melody "adagissimo non molto espressione," for the swell oboe, accompanied pianissimo by the choir dulciana. Following a chromatic passage all the themes are heard again in the last part and the piece ends "FFFF tutta forza."

It will be very effective on a big organ and will appeal to recitalists by reason of its novelty and unusual character among pieces for the organ. Technically it is not especially difficult, but will take a little familiarity to become used to the multitude of "accidentals," which look a great deal worse than they sound. Altogether it is a highly commendable effort in the right direction and looms out of the mass of insignificant pieces being published for the organ like a superdreadnought in a fleet of fishing smacks.

"THE LAST HOPE," a Meditation for the Organ, by L. M. Gottschalk, arranged by Harvey B. Gaul, published by Theodore Presser, Philadelphia; price 50 cents.

A good arrangement for the organ of one of the most popular of piano pieces. The arranger has done his work skillfully and the piece will be welcomed by lovers of the original. It makes a very good organ composition, and with its chromatic runs and decorations is on the same plane with Batiste's "Pilgrim's Song of Hope."

"CHOEUR CELESTE," by S. Tudor Strang, published by the composer, Philadelphia; price 60 cents.

A good offertory or quiet evening prelude, showing off to good advantage the more delicious and expressive stops of the organ. The first melody is sung by the swell oboe, accompanied by the choir dulciana, with a middle section of quiet harmonies for the vox humana or vox celeste. After a short restatement of the oboe melody there follows a contrasting movement for the swell stopped diapason alone. When the first melody reappears it is given to the left hand for swell vox celeste and sactional and is accompanied by crisp, almost bird-like figures for the 8-foot flute on the choir. The composer has taken advantage of the contrasting tonal colors of the organ and has given the player an opportunity to display variety even upon a very small and limited organ.

"HOSANNA TO THE LIVING LORD" and "THE LORD GAVE THE WORD," two anthems by Everett E. Truette, published by Arthur P. Schmidt, Boston; price 12 cents and 10 cents each.

Two eminently singable anthems. "Hosanna to the Living Lord" is of festival character and will be most effective when sung by a chorus. After a finely vigorous opening chorus there are solos for contralto and soprano and a contrasting quiet passage for the chorus, closing with the first theme in effective climax. "The Lord Gave the Word" is quiet in style and opens with a good contralto solo. The part-writing in both anthems is good vocally and musically and they are neither long nor difficult, and at the same time worthily uphold the high standard of this publisher.

"NOCTURNE" and "ON STAR-LIT WAYS," Barcarolle, two pieces for pianoforte, by J. Henry Francis, published by C. W. Thompson & Co., Boston; price 50 cents each.

Two piano pieces by a well-known organist that will be useful for teaching. They are melodious and of about the third grade of difficulty. "Nocturne" contains the rhythmic "two-against-three" difficulty which is a cause of trouble to many pupils.

"IN THE NIGHT," song by Edward F. Johnston, published by the H. W. Gray Co., New York; price 60 cents.

A song of a semi-popular order, calling for an extremely low voice,

containing a number of low "A's" so placed as to be important notes in the phrase, and at the end a low "F." The words are by William Watson. Both words and music are of the sentimental ballad type of which English writers are fond.

New Album for Easter.

Dr. William C. Carl's collection of Christmas organ pieces has had such a sale that the next volume, for Easter, is awaited with much interest. The forthcoming "Lent and Easter Album," which is to be off the press of the Boston Music Company soon, will contain many novelties. The list of pieces includes "Lamento" ("Jerusalem, Thou That Killst the Prophets"), Jonathan Battishill; "Prière" ("O Lamb of God"), Clement Loret; Andante Serioso ("A Lenten Meditation"), Albert Ketelbey; "Christ's Entry into Jerusalem," Otto Malling; "Stabat Mater Dolorosa," Edmond Lemaigre; "Good Friday Spell," Patrik Vretblad; Passion Chorale ("O, Sacred Head, Now Wounded"), Max Reger; "Easter—Alleluia" ("Now Is Christ Risen from the Dead"), Alois Ottenthaler; "Easter-dawn," Aloys Claussmann; Easter Offertoire ("O Sons and Daughters"), Henri Deshayes; "Alleluia! Christ Is Risen," Aloys Claussmann; "Easter-day" ("O Filii et Filiae"), Clement Loret.

Goodwin's New Oratorio.

Hugo Goodwin, organist of the New England Congregational church, registered a success with his new oratorio, "The Last Judgment," when it was sung at that church Dec. 10. His choir and quartet sang the oratorio and Mr. Goodwin played the organ and conducted.

Iowa Wesleyan College at Mount Pleasant has been given the old organ at St. James' Methodist church, Chicago, which is to be replaced soon with a four-manual Casavant.

FLORIDA ORGAN IS OPENED

Austin Three-Manual at St. Augustine Played by T. Morley Harvey.

Professor T. Morley Harvey gave the opening recital Nov. 24 on the Junius T. Smith memorial organ in Trinity Episcopal church at St. Augustine, Fla., and the same morning the organ was dedicated by the bishop of Florida, the Rev. Edwin G. Weed. This organ was built by the Austin Company and is a three-manual of good variety of tone and a great satisfaction to Professor Harvey, the organist of the parish. The specification of the organ follows:

GREAT ORGAN.

Open Diapason 8 ft.

Gamba, 8 ft.

Gross Flute, 8 ft.

Harmonic Flute, 4 ft.

Bourdon, 16 ft.

Open Diapason, 8 ft.

Rohr Flute, 8 ft.

Viola d'Orchestre, 8 ft.

Viola Celeste, 8 ft.

Echo Salicional, 8 ft.

Fausto Traverso, 4 ft.

Harmonic Piccolo, 2 ft.

Oboe, 8 ft.

Cornoepane, 8 ft.

Vox Humana (separate chest and Tremulant), 8 ft.

Tremulant.

CHOIR ORGAN.

Hohl Flute, 8 ft.

Unda Maris, 8 ft.

Dulciana, 8 ft.

Flute d'Amour, 4 ft.

Clarinet, 8 ft.

Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft.

Violone (Great Gamba extended), 16 ft.

Bourdon, 16 ft.

Lieblich Gedacht (from Swell), 16 ft.

Gross Flute (from Open Diapason), 8 ft.

Following was the inaugural program: Toccata in F, Crawford; Allegretto Grazioso, Hollins; "Salut d'Amour," Elgar; Fantasia in F minor, Bird; Scherzo Mosaic, Shelley; Fugue in C minor, Bach; Second movement, Second Sonata, Mendelssohn; Overture in D minor, Smart.

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HILLGREEN, LANE & CO. MAKE

Forty-five-Stop Instrument in St. Francis Xavier's Built at Alliance, Ohio—Other Works of This Firm Completed.

Hillgreen, Lane & Co. of Alliance, Ohio, are the builders of a large three-manual in St. Francis Xavier's Church at Cincinnati, which was dedicated Christmas Day. The action is electro-pneumatic throughout and the specification follows:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Diapason, 8 ft.
4. Viola da Gamba, 8 ft.
5. Doppel Flöte, 8 ft.
6. Quint 5 1/3 ft.
7. Octave, 4 ft.
8. Flute Harmonic, 4 ft.
9. Octave Quint, 2 2/3 ft.
10. Wald Flöte, 2 ft.
11. Cornet, 4 rks.
12. Mixture, 3 rks.
13. Trumpet, 8 ft.
14. Clarion, 4 ft.

SWELL ORGAN.

15. Bourdon, 16 ft.
16. Open Diapason, 8 ft.
17. Spitz Flöte, 8 ft.
18. Salicional, 8 ft.
19. Vox Celeste, 8 ft.
20. Gedeckt, 8 ft.
21. Violina, 4 ft.
22. Flauto Traverso, 4 ft.
23. Flautina, 2 ft.
24. Dolce Cornet, 3 rks.
25. Contra Fagotto, 16 ft.
26. Cornopean, 8 ft.
27. Oboe, 8 ft.
28. Vox Humana, 8 ft.
29. Swell Tremolo.
30. Vox Humana Tremolo.
31. CHOIR ORGAN.
32. Contra Gamba, 16 ft.
33. Open Diapason, 8 ft.
34. Clarabella, 8 ft.
35. Dulciana, 8 ft.
36. Unda Maris, 8 ft.
37. Fugara, 4 ft.
38. Waldhorn, 4 ft.
39. Flageolet, 2 ft.
40. Clarinet, 8 ft.
41. Choir Tremolo.

PEDAL ORGAN.

42. Open Diapason, 16 ft.
43. Bourdon, 16 ft.
44. Viola, 16 ft.
45. Trombone, 16 ft.
46. Tromba, 8 ft.

47. Octave, 8 ft.
48. Violoncello, 8 ft.
49. Trombone, 16 ft.
50. Tromba, 8 ft.

F. J. Meyers, the organist, with his mixed chorus, gave this program at two low masses: "Sing, O Heaven!" Tours; Sanctus (St. Cecilia Mass), Gounod; Benedictus (St. Cecilia Mass), Gounod; organ, "In Paradisum", Dubois; "Silent Night" (a cappella), Gruber-Rhys-Herbert; "Praise Ye the Lord," Randegger; organ, "The Swan," Saint-Saëns; solo, "O, Little Town of Bethlehem!" Spross, (Frank E. Eggers); organ, Offertory in C, Batiste; "Agnus Dei" (from sixteenth mass), Haydn; "Hallelujah" (from "Messiah"), Handel; organ, Toccata in G, Dubois.

Another organ of similar specifications was installed in the Second Presbyterian Church of Oil City, Pa., during the last month of the year. Other instruments completed for the Christmas services were placed in the Second United Presbyterian Church of Xenia, Ohio; Plymouth Congregational Church, Omaha, and the Lutheran church of Braham, Minn.

Hillgreen, Lane & Co. open the year under very favorable conditions and anticipate a maximum tax upon their capacity, a condition not unfamiliar to this active and progressive concern, for it is said never to have closed its doors for a day in all its years of business life.

AUSTIN DEALS GIVEN OUT.

St. Jarlath's, Chicago, and First Scientist, Rock Island, Order.

The Austin Organ Company announces the following contracts for Chicago and surrounding territory in the month of December:

First Church of Christ (Scientist), Rock Island, Ill.
St. Jarlath's (Catholic), Chicago, Ill.
First Methodist Episcopal Church, Champaign, Ill.

An article on the "Pneumatic Action" by Bert E. Williams, A. A. G. O., of Columbus, Ohio, is a feature of the Etude for December.

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Mr. Henry H. Freeman of Washington, D. C., writes as follows in regard to the three-manual electric organ built by us for St. Luke's Episcopal Church, Lebanon, Pa.

Washington, D. C.,
St. John's Church,
Oct. 9th, 1914.

Mr. W. B. Lowry, Secretary,
The Hall Organ Company,
New Haven, Conn.

Dear Mr. Lowry:—

It gives me great pleasure to add my testimony to the worth of your excellent organs.

The large three-manual electric instrument you recently installed over my specifications in St. Luke's Episcopal Church, Lebanon, Pa., is one of the finest examples in the art of modern organ building to be seen anywhere. The voicing, workmanship and material is a praiseworthy tribute to your firm, and I do not hesitate to say that the tonal quality of the individual stops of the instrument represents the most advanced and scientific examples of artistic voicing.

Expressions of approval and endorsement from the Vestry and many of the members of the congregation competent to speak on the matter have been made.

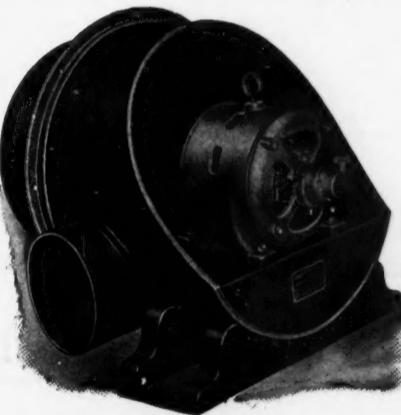
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H. H. FREEMAN,
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5th Avenue and 48th Street, New York City.
(And three other organs for the Collegiate R. D. Church of New York.)
Second Church of Christ Scientist (4 manuals),
Central Park West and 68th Street, New York City.
St. Joseph's Roman Catholic Church (4 manuals and Echo),
Albany, N. Y.
Brick Presbyterian Church (4 manuals),
Rochester, N. Y.
Peddie Memorial Baptist Church (4 manuals),
Newark, New Jersey.
St. Paul's Chapel (Trinity Parish) (3 manuals),
Broadway, corner Fulton Street, New York City.
St. Agnes Chapel (Trinity Parish) (3 manuals),
Columbus Avenue and 92nd Street, New York City.
(And four other organs for Trinity Parish, New York City.)
St. Michael's P. E. Church (3 manuals),
Amsterdam Avenue and 99th Street, New York City.
State Street M. E. Church (3 manuals),
Trenton, New Jersey.
St. Mary's Roman Catholic Church (3 manuals and Echo),
Yonkers, New York.
First Presbyterian Church (3 manuals),
Syracuse, N. Y.
First M. E. Church (3 manuals),
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Organs

My Dear Mr. Wangerin:—

It is with great pleasure that I comply with your request for an honest opinion in regard to the Weickhardt Organ placed by your firm in the Evangelical Lutheran Immanuel Church, Milwaukee, Wis. I may say that it has always been my policy to express myself about each individual instrument as it came before me, regardless of builder and reputation of same.

Having played the opening recital on the organ referred to, I can state that the same was to me a perfect revelation. Aside from the beautiful Voicing—reeds especially fine—I found for the first time an electric action that perfectly satisfied me, and have since not met with an organ that quite compared to it in this respect. Subsequent recitals on other organs built by you have further convinced me that the Weickhardt Organ is to be considered among the great leading makes of this country.

Sincerely yours,

EDWARD RECHLIN.

NEW YORK, Sept. 14th, 1914.

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